

PRICED
EARLY AMERICAN
GLASS AND CERAMICS

COLLECTION OF
ALFRED B. MACLAY



Public Sale March 23, 24 and 25 at 2:15 p.m.

PARKE-BERNET GALLERIES · INC

742 FIFTH AVENUE · NEW YORK

Northwest Corner of 57th Street

1939

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SALE NUMBER 100

FREE PUBLIC EXHIBITION

From Saturday, March 18, to Time of Sale

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Thursday, Friday, and Saturday

March 23, 24, and 25

at 2:15 p. m. each day

EXHIBITION & SALE AT THE
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1939



MAGNIFICENT TUCKER & HULME PORCELAIN
PRESENTATION PITCHER

[NUMBER 516]

FEB 5 1940 *Gifts*

The Alfred B. Maclay Collection
of
Early American Glass and Ceramics

STIEGEL • OHIO STIEGEL • SOUTH JERSEY
NEW YORK STATE • BLOWN THREE-MOLD
AND OTHER GLASS

SGRAFFITO- AND SLIP-DECORATED POTTERY
SALT-GLAZED STONEWARE
BENNINGTON ROCKINGHAM & FLINT ENAMEL
HISTORICAL PORCELAIN AND EARTHENWARE PITCHERS

*Including Many Rarities
Some Unique Examples*



CATALOGUE WRITTEN BY
HELEN MCKEARRIN



Public Sale
March 23, 24, and 25
at 2:15 p. m.

PARKE-BERNET GALLERIES • INC
NEW YORK • 1939

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THE ALFRED B. MACLAY COLLECTION

TO many of the students and collectors of Early American glass and ceramics the collection of Alfred B. Maclay needs no introduction. It was assembled over a period of more than twenty years by one who is a connoisseur and a student in the fields represented. In scope it is one of the most comprehensive collections; nearly every known category of American glass and ceramics is well represented. It is replete with rare and unique specimens. I believe the glass is equal to the finest which has ever been on sale and the ceramics far excel anything previously offered at auction. Never before has so important a group of American stoneware domestic utensils come before the public.

The important and outstanding pieces in each category are so numerous that it is extremely difficult to decide which ones shall not have special mention. There are many which epitomize the highest achievements in the techniques of the Stiegel tradition. From Stiegel's flint glass house at Mannheim, Pennsylvania, are the superb blue sugar bowl with cover Number 510, the rare plain blue vase Number 309 and the even rarer clear glass panel vase Number 509, and the daisy-in-diamond perfume bottles Numbers 310 and 508 in two different and lovely shades of amethyst. In the "Ohio-Stiegel" group are many superb examples of pattern-molded pieces: chestnut flasks; a rare and beautifully colored Grandfather flask Number 269; a pitcher Number 126 and creamer Number 273, both of brilliant green glass and of purely Ohio shapes; three choice dishes, Number 274 of aquamarine in the broken swirl pattern, Number 501 of clear amber in expanded vertical ribbing and, rarest of all, Number 502 in a lovely shaded amethyst in expanded ribbing. The magnificent sugar bowl Number 503 with cover, probably blown at the White Glass Works in Zanesville, is one of the most important pieces not only of Ohio glass but of American glass. The blue sugar bowl Number 128 with cover is a splendid example of the early nineteenth century tableware from the Pittsburgh district.

The glass in the South Jersey tradition is exceptionally rich in outstanding examples. In the South Jersey group are many fine pieces of the rarely found blue glass, such as the pitcher Number 466 and the unique covered jar Number 463, and deep bowl Number 464. The lovely aquamarine glass

pitcher Number 467 is a noteworthy example because it embodies the principal South Jersey decorative features: threaded neck, early type of superimposed lily-pad decoration, crimped foot, and double strap handle. The pair of late eighteenth century aquamarine glass candlesticks Number 470 and the unique "black" glass sugar bowl Number 469 are two of the choicest pieces of American glass. In the fine representative group of New York State glass are identified pieces from several glass houses, among them the exceedingly rare lily-pad mug Number 452 blown at Redford, the deep bowl Number 275 from Sandlake, and another Number 451 from Lockport. There are three outstanding pieces from the Saratoga "Mountain" glass house of Oscar Granger: the unique compote Number 158 and the handsome lily-pad pitcher Number 159 and superb deep bowl Number 160. The latter is one of the finest known examples of the South Jersey tradition as developed in the nineteenth century. Then there are the rare olive-amber creamer Number 99 and the unique salt Number 103 and the beautiful "black" glass jar Number 101 from Connecticut.

The collection of glass is also remarkable for the fine group of Blown Three-Mold glass. Besides the choice pieces of purple-blue in rare patterns there are the extremely important amethyst salt cellar Number 486, the purple salt Number 295, and above all the blue saucer Number 488. Other outstanding items are the aquamarine bottle Number 129 blown at Kent, Ohio; the little creamer Number 276 from Vernon, N. Y.; the rare bottle Number 107 probably blown at Keene; the important amber tumbler Number 112 blown at Keene in an inkwell mold and the small unique aquamarine tumbler Number 298 also blown in an inkwell mold. One of the most interesting pieces is the Sandwich lamp Number 55 with Blown Three-Mold front and lace glass base. Of course the beautiful sugar bowl with cover Number 491 and rare jam dish Number 490 merit the most honorable mention.

In the pottery section it is equally hard to choose between the many important examples. In the redware, the churn Number 424 with the original churning stick, the yellow glazed jar Number 411, and the classically formed vase Number 419 are outstanding. The entire group of sgraffito pieces, so very rarely encountered today, are of exceptional interest to students and collectors. The 1775 puzzle jug Number 427 and the 1790 plate Number 433 made by Isaac Stout are certainly two of the most important examples of this American folk pottery in existence. Also of great

merit are the Boyer jar Number 425, the slip-decorated plate Number 219 and sugar bowl Number 426 dated 1793. The collection includes also a fine and representative group of Rockingham and a comprehensive one of Bennington flint enamel. Of the interesting hound-handled pitchers two are especially worthy of note: one, Number 440, from the little-known Warner pottery in West Troy, N. Y., and the other, Number 443, from the pottery of Abraham Cadmus at South Amboy, N. J., which, bearing the potter's mark, is unique. The splendid Bennington group contains many items of great rarity but outstanding are the stag and doe flower holders Numbers 533 and 534, the recumbent cow flower holder Number 532, and the unique stag Number 538, all modeled by Daniel Greatbach.

The group of fine earthenware and porcelain is small but each item is of great interest and merit. The white pitcher Number 514 depicting the shooting of Colonel Ellsworth and designed by the skilled Josiah Jones is one of the most interesting of the American historical items. The fine stoneware pitcher Number 512 is a beautiful and rare example of Jersey City fine wares and bears a rare mark. The Harrison memorial pitcher Number 511 is one of the most important items of American manufacture, and this example is unique in having the decoration on all six sides. In porcelain there are five marked pieces of the fine Bennington biscuit porcelain and also the rare Parian poodle Number 541. One of the most important specimens of American porcelain, if not the most important, is the magnificent presentation pitcher Number 516 made by Tucker and Hulme in Philadelphia in 1828 and bearing their mark.

There are comparatively few pieces in the collection which are not rare or exceptional in some one feature or in their entirety, so that of necessity the word "rare" and its synonyms appear much more frequently, perhaps, than they would in most catalogues. Their reiteration is not superfluous, however; if anything they could have been used more often.

The brief sketches of the fields of American glass and ceramics which follow hereafter are truly very inadequate. Of necessity much has been omitted which would even further highlight this important collection. For most of my information about stoneware and also on potters and marks unlisted by Barber and Spargo, of which there are many, I am indebted to my association with the Index of American Design, one of the Federal art projects.

H. McK.

EARLY AMERICAN GLASS AND CERAMICS

By Helen McKearin

EARLY AMERICAN GLASS

FOR most students and collectors the term "Early American Glass" spans a stream of American glass manufacturing for over one hundred years. Regardless of date, it embraces the various categories and types of glass made in America from about the mid-eighteenth century well through the mid-nineteenth. It stands for tradition in quality of craftsmanship, design, and decorative techniques which were transplanted from Continental and British to Colonial glass houses, became naturalized, and eventually gave birth to purely American designs. It stands also for those early nineteenth century contributions to American design—the historical and pictorial flasks and Blown Three-Mold glass; and, again, for all the new types and forms made possible and immediately following the perfecting of the pressing machine in the late 1820s.

England forbade the manufacture of glass in the Colonies, but the need for that commodity plus the seeming opportunity for domestic profit nullified the prohibition. However, the character of the products from the many, mostly short-lived, ventures in glass manufacture prior to the Revolution is largely a matter of conjecture. Until the nineteen-twenties only two glass making centres had been the object of intensive research, which established the nature and characteristics of their output—that of South Jersey, then associated only with Caspar Wistar, and that of "Baron" Stiegel at Elizabeth Furnace and Manheim, Pennsylvania. For most of us the glass from these two centres represents the beginning in America of two distinct streams of tradition in glass blowing and decorative techniques. Though similar methods were used elsewhere they are so closely identified with Stiegel and South Jersey that they are so labeled.

THE SOUTH JERSEY TRADITION

The blowing of glass in South Jersey dates from 1739 when Caspar Wistar established the first Jersey glass house at Allowaystown. From his death in 1752 until the Revolution, his son Richard ran the factory. About

the time the fires were finally drawn at the Wistar furnace, the second Jersey glass house was erected by three of the Stanger brothers, former employees of Wistar. They profited by the intense national consciousness which followed peace and had no local competitor until after 1800, when the many other Jersey glass houses gradually came into existence.

The commercial products of all of the South Jersey glass houses were window glass and bottles and similar containers. But, in all of them, the blowers exercised their privilege of making articles such as bowls and pitchers for their own households and for friends. Possibly a small quantity was blown for strictly local trade. When we speak of the South Jersey tradition, we refer to these by-products, off-hand individual pieces, not to the commercial wares.

The technique of the South Jersey glass blowers was individual. As they were under no compulsion to meet the fashion in glass of that day, each blower could form his pieces according to his own taste. Their glass has the naïveté and peasant-like quality associated with folk art. In fact, the glass which falls in this category is often classified as American Folk Art in glass.

The physical characteristics of these individual pieces are distinctive and unmistakable. They were blown from window and bottle glass in shades of aquamarine, amber, green and, sometimes, blue. In the nineteenth century, the range was expanded to include such colors as opaque white and shades of rose and maroon. Except for the very occasional use of the pattern molds, all pieces were hand blown and as a rule skilfully formed. No matter how delicate or graceful in shape and decorative treatment, the thickness of the metal gave a quality of sturdiness rather than a feeling of fragility. Decorative effects were obtained simply by color and shape or by a superimposed layer of glass tooled into a heavy swirl, swagging, or the so-called lily-pad. Frequently an applied foot was crimped and the neck of a vessel threaded. In the early days applied prunts and rings of glass were probably used, but their use was not general. As a later development, decoration was achieved through the use of various color combinations in swirled and looped effects.

The highly prized off-hand individual pieces blown in New York State and New England bottle and window glass factories belong to the same stream of tradition as those from South Jersey. Some of the finest lily-pad pieces were blown at Stoddard, New Hampshire, and in small New York State houses. The strong South Jersey influence in technique and decoration

is largely due to the fact that the expanding glass industry drew many Jersey blowers to these sections.

Although there were a few late eighteenth century glass houses in New England and New York, the majority gradually came into being in the nineteenth century as a spreading population created a demand. Generally speaking, they were small bottle and window glass houses with a limited, practically local trade, and many were short-lived. The off-hand pieces—bowls, pitchers, and similar articles—blown by their workmen are to-day of comparative and often extreme rarity. Those from New York State glass houses are usually of light green or blue-aquamarine color, occasionally shades of amber or olive green and, rarely, of blue. Similar colors characterize the glass from the New England bottle and window glass houses. But, because most of the few known individual pieces were blown in the important bottle factories of New Hampshire, at Stoddard and Keene, and of Connecticut at Manchester, Coventry, Westford, and Willington, where the metal was almost always in shades of amber and greens, these colors predominate.

Frequently articles turn up which have to be classified simply as South Jersey type. These are pieces which are obviously in the South Jersey tradition but are without definitely identifying characteristics and unaccompanied by any history even as to the section of the country in which they were found.

THE STIEGEL TRADITION

The Stiegel tradition in technique and decoration is identified with the products of William Henry Stiegel's second Manheim glass house. After achieving financial success as an iron manufacturer within about fifteen years after settling in Pennsylvania, the spectacular "Baron" turned to glass making. Success crowned his window and bottle glass houses at Elizabeth Furnace and Manheim from 1763 to 1770, when they were abandoned for a new project. In 1769, in spite of economic storm signals, Stiegel built a second factory at Manheim for the large scale production of flint glass. By 1770 the project, which was to beggar him, was well under way and until 1774 a large quantity of excellent glass for nearly every possible use was blown, widely advertized and distributed through agencies in Philadelphia, New York, and Boston.

In order to achieve his ambition, Stiegel brought to America skilled enamellers, engravers, and etchers trained in the Continental techniques and

glass blowers who had practiced the Venetian techniques in the English factories at Bristol. These artisans used their skills to create the types of glass which were in vogue rather than to give expression to their artistic impulses. Consequently the Stiegel glass had the sophistication characteristic of the fine imported tableware and decorative objects.

As in the case of the South Jersey glass, the characteristics of Stiegel's output are distinctive. The metal was principally clear and colored flint glass in shades of blue, amethyst, and, rarely, emerald green. Shapes were expertly formed following faithfully their English and Continental prototypes. Decoration was widely varied. Clear glass was ornamented with etched and with enameled designs. Clear and colored flint glass was molded in patterns such as paneling, expanded ribbing, fluting, and the ogival design, popularly called the Venetian diamond. At least three new molded designs were originated—the panel vases and the beautiful daisy-in-square or in-hexagon perfume bottles. No prototypes of these have ever been found in England or on the Continent. Nor, so far as we know to-day, was the daisy-in-square or in-hexagon perfume bottle blown in any other American glass house.

Stiegel succeeded so well in his avowed intention to produce glass equal in quality and design to that of his foreign competitors that it is frequently impossible to distinguish between his products and theirs. Also, after his enterprise failed, Stiegel's craftsmen eventually found employment in other factories which came into existence and operated with varying degrees of success. Inevitably his methods and decorative techniques were followed and handed on through apprentices. Consequently the term "Stiegel Type" has been born of necessity to designate those pieces which, having the requisite characteristics, may have been blown at Manheim but are unaccompanied by reliable history.

In the early glass from the Ohio River and Pittsburgh districts there is a marked continuation of Stiegel techniques. Some of his blowers and others trained in the same techniques found employment in the glass houses which sprang up in the years following our Revolution and the early nineteenth century to supply the growing demand for glass of all sorts. Some of the glass houses failed after a brief existence; others prospered and expanded.

In a few of these factories a limited amount of tableware was probably blown for local trade, but, as in other sections of the country, their main commercial output consisted of window glass and bottles. Although the old

German post method of bottle blowing was practiced to some extent in the earlier houses, the Stiegel method of using one gathering of glass blown in the dip mold (small pattern mold) seems to have been favored. The blowers, exercising their customary privilege of using the fag-end of the pot for their own purposes blew some of the finest and rarest known pieces of American glass. The pattern-molded bottles and flasks and the pitchers and other articles blown in the same molds are to-day called "Ohio-Stiegel". When flint glass tableware was added to the regular products of existing factories and new ones were established for its manufacture, the Stiegel tradition was perpetuated until the advent of the pressing machine revolutionized glassmaking. Much of the earlier blown glass could pass for veritable Stiegel products but in a short time, though some of the Stiegel technique persisted, forms and treatments were evolved which were distinctly Midwestern and American.

BLOWN THREE-MOLD GLASS

Blown Three-Mold glass was a popular type of American glass from about 1820 to 1850. At that time Irish and English cut glass was the vogue in tableware. To provide a cheaper product similar in design, our ingenious glass manufacturers devised a means of simulating the cut glass by adapting its patterns to blown glass through the medium of the full-size mold. Though prompted by commercial expediency, they did not stop with mere imitation of a few designs; they created many new ones. From a detailed study of these Blown Three-Mold patterns, I have divided them into three categories according to their predominating motifs: Geometric, Arch, and Baroque.

Although the wide range of articles and the great quantity, comparatively speaking, of Blown Three-Mold glass indicates that it was a popular commercial product, we have lacked proof as to which factory produced most of this glass. Mr Harry Hall White has proved that a few patterns were used at Vernon, N. Y., for both bottle and flint glass articles; and that bottle glass pieces in a few geometric patterns were blown at Kent and Mantua, Ohio, at Coventry, Conn., and at Marlboro Street factory at Keene, N. H. Since my own studies have proved that the two Keene decanter molds were used also for clear flint pieces and it is known that the factory advertised flint glass, I believe that flint Blown Three-Mold in two sunburst patterns, at least, was produced at Keene. The scarcity of pieces

from all of these houses seems to indicate that the production was limited. Undoubtedly some was blown in Pittsburgh houses also. For many years I have been convinced that the Sandwich Glass Company must have been a large producer of this glass. Certain types and patterns have long been attributed to Sandwich on excellent grounds. Now, as a result of an analysis which I have just completed of fragments owned by the Massachusetts Institute of Technology, plus all the other evidence we have, I feel I can say with certainty that Sandwich was the largest producer of Blown Three-Mold glass and the most prolific originator of its patterns.

EARLY AMERICAN POTTERY AND PORCELAIN

In general usage the qualification "early" in connection with American pottery and porcelain is as much of an anachronism as in the term Early American glass. Regardless of actual date it is applied to all ceramics manufactured from Colonial days almost to the Centennial. This loose usage is understandable when one realizes that the growth and expansion of the arts and crafts followed that of the nation, so that what may be early for one section is late for another.

Few people realize that pottery was one of the very first crafts practiced in the New World. It is not known just when or where the first pottery was made. However, the need for ordinary household utensils was so fundamental that it is reasonable to assume, and the results of present day research seem to indicate, that from the first settlement nearly every community had its potter who furnished the necessary domestic articles—crops, jugs, pans, baking dishes, and simple tableware made from common clay and in addition, after about 1725, common stoneware utensils. The making of these wares has kept up in some localities until to-day. Though the demand has been a gradually diminishing one, it has not yet reached the vanishing point.

Colonial production of such humble wares as redware and coarse stoneware apparently did not disturb the English potters, for no serious objections were raised as in the case of glass. Undoubtedly this was because these wares offered no competition to the fine pottery of England. Moreover, because they were the common utilitarian articles necessary to nearly every household they found a place even in the homes of the well-to-do who bought the fine imported wares. Consequently the majority of potters prospered, some for a short time, to be sure, but many who were established in the late eighteenth and early nineteenth centuries operated over a long period of

years. An example of this situation exists in the Remmey stoneware pottery, which was established in New York City in 1735 and operated until about 1829.

However, in the field of fine earthenware, for instance Queen's ware, and of porcelain, hopeful manufacturers encountered great difficulties. Prior to 1800, particularly in the large centres such as New York and Philadelphia, there were a few abortive experiments in porcelain making and many attempts to capture the market for fine pottery. A considerable body of documentary evidence points to the production of excellent wares equal to and sometimes surpassing those imported from abroad. The pitifully few identified examples which are extant to-day seem to justify the opinions of their contemporary critics. That the projects were artistic successes but financial failures can be explained largely by two factors. Most of the people, as Colonials and later as ardent Americans, had what amounted to a national inferiority complex in so far as the arts and crafts were concerned. Those who could afford the best tablewares and ornaments were unable to believe they could be made in native potteries. Also, after the Revolution, the ceramic branch of the infant industries could secure no protective tariff against imported wares. These prejudices in favor of the fine foreign wares persisted well through the nineteenth century and to a great extent account for the fact that the early and mid-nineteenth century manufacturers of fine earthenware and of porcelain (after the problem of its manufacture was solved) faithfully followed or pirated fashionable English and French designs in form and decoration.

COMMON REDWARE

It is doubtful if any pieces of redware are extant which can be definitely dated before the mid-eighteenth century. Most of the redware pieces—bowls, jugs, jars, vases, kitchen and table dishes—found to-day were made from the last quarter of the eighteenth well into the nineteenth century. As has been stated, redware was made in practically all communities to supply local needs.

It might be said that in their general characteristics the pieces which fall in this category are akin to the glass of the South Jersey Tradition. Many were crudely formed utensils and nothing more. But the majority were well modeled, often classical in form. The body was usually so thick that even

pieces of charming and graceful shape had a peasant-like quality of sturdiness. Decorative effects were achieved through form, handle treatments, occasionally incised bands of lines and, principally, colors in glazes. The porous quality of the biscuit necessitated some sort of covering to insure usefulness. Glazing, enameling or covering with slip not only accomplished this end but also afforded a means of decoration. While some pieces were given only a brilliant transparent glaze, others were enriched with warm and bright splashes of colors or colorful enamel glazes, plain or mottled.

SLIP- AND SGRAFFITO-DECORATED WARES

The slip- and sgraffito-decorated wares are truly an American folk pottery. Fine examples, especially of the sgraffito, are well-nigh unobtainable to-day. The brittleness of the ware is probably one reason so little has survived for us and also accounts for the fact that hardly a piece exists without some imperfection.

Slip-decorated wares have erroneously been identified solely with the pottery of the Pennsylvania Germans. Actually they were made in many sections of the country. The name is derived from the use of slip in decorating common red earthenware. The slip was made by mixing water with clay, usually white or yellow, until it was the consistency of cream. This mixture was put into a slip cup equipped with one, two, or three tubes through which it could pass easily. The designs were then drawn on the article to be adorned in much the same way a pastry cook ornaments a cake. Occasionally an entire surface was covered with light slip then further ornamented by a contrasting color, but usually designs were drawn in a lighter color directly upon the body. The majority of pieces found to-day are pie plates decorated with combinations of wavy yellow lines, sometimes inscriptions—names and sayings—and, rarely, quaint designs such as birds and human figures. Once in a great while one finds sugar bowls, jars, and similar articles decorated in this manner. The more elaborately decorated pieces were intended for ornaments, not use.

Sgraffito ware, though probably made elsewhere also, was a distinctive expression of the Pennsylvania-German potters' art. It is called sgraffito because it was decorated by designs "scratched" in the pieces. The body was red earthenware, the surface to be decorated was entirely covered by a slip, lighter in color than the body, and the design cut out of the slip so that it

appeared in the body color. Occasionally greens were added to the coloring of the design. Sometimes, but rarely, a dark slip was used on a light body. The decorated surface was covered with a transparent glaze. Designs were distinctly individual and well composed from conventionalized fruit and flower motifs, quaint animals, exotic birds, rather weird human figures, and the like. Though often crudely drawn and executed they had an appealing vigor of line. The early designs were naturally closely allied to the German roots from which they sprang and were more restrained and conventional in character than those of the nineteenth century.

STONEWARE

When we speak of stoneware we do not refer to the fine white and cream stoneware objects of the type made in Jersey City, for instance, but to the common coarse stoneware domestic utensils which were made throughout the length and breadth of our land from the early eighteenth century onward. Little study has been given to this interesting type of ceramics which constituted one of the largest and most prosperous branches of American manufacture and which may well be called a type of American folk pottery. The owners of potteries did not have to copy popular foreign designs in order to sell their products; they were supplying fundamental needs. They were freer to follow their own ideas as to designs and decoration or to allow their potters this privilege. In doing so they bequeathed to us a humble ware of great charm and significance in American design.

The use of salt glaze gave this hard-paste ware one of its outstanding physical characteristics, a pitted surface. Only rarely were glazes, enamels, or slip applied to the outside of stoneware, although crocks and jars were usually lined with slip. The composition of the body invested all stoneware articles with a satisfying look of strength and usefulness. Most of the eighteenth and early nineteenth century stoneware was gray or grayish brown in color and decorated with rather simple stylized forms, such as bow knots and conventionalized flower and leaf designs in slip, usually with incised outlines. Birds and hearts were also popular with potters. When color was used it was usually cobalt blue applied either with a brush or slip cup. Later, tan stoneware joined the grays, and decoration became free in line, more varied in motif, and often naturalistic. Late in the nineteenth century the more conventionalized treatments returned.

ROCKINGHAM

Rockingham was made in a few American potteries as early as 1820. However, the peak of its popularity and production was in the middle of the century. The ware was distinctly English in ancestry, not only in type of glaze but also in decoration and shapes. Many, in fact most of the designs used by American potters were pirated or based on those of the English potteries, so that unless a piece bears a potter's or manufacturer's mark it is frequently impossible to distinguish between the American and the English products. This is one of the reasons that marked American pieces and those which can be definitely so attributed are highly prized. Although every attempt was made to produce exactly the same designs as appeared on the imported wares, new designs were created in American potteries, especially designs of historical significance, such as eagles and portraits of national heroes.

Rockingham ware is characterized by a mottled coloring, usually in browns and creams, sometimes with oranges, greens, and blues in addition. A large proportion of the decoration consisted of relief designs, such as hunting scenes. The finest of this important ware, particularly the flint enamel with its rich and lovely coloring, was made at the United States Pottery at Bennington, Vt. All sorts of objects were made there, from the humble pie plate to the handsome stag flower holders designed and modeled by Daniel Greatbach. The Rockingham and flint enamel products of Bennington have been so widely publicized and justly praised that many people do not realize that the same types were manufactured in other potteries in Jersey City, Philadelphia, Baltimore, small potteries in New York State, and others in Ohio.

FINE EARTHENWARE AND PORCELAIN

In the attempt to counteract the persisting prejudice against fine native ceramics, our ambitious manufacturers of the early and mid-nineteenth century brought the most highly skilled potters, designers, and decorators to America. They turned out superb wares equal to any that were imported from abroad. They pirated designs so that most of their output was practically identical with the foreign wares, especially English and French. To make doubly sure of a market, and often at the request of retailers, they marketed most of their fine earthenware and porcelain without any pottery or firm mark. For these reasons most of their output can not be identified

today. Consequently any piece bearing a maker's mark is of the utmost importance and also rarity. Of course, as in other fields, some purely American designs were created, but not in large numbers.

Comparatively speaking, only a small amount of porcelain was manufactured with any degree of financial success before the 1840s. From 1825 to 1838 American potters did produce some splendid porcelain. The most famous today was made by Tucker and his partners, followed by Hemphill, in Philadelphia. This branch of the industry was at a standstill from 1838 until 1847, when the pioneering Christopher Webber Fenton instituted successful experiments in porcelain at Bennington, Vt. For a few years before the factory closed, The United States Pottery, of which Fenton was the moving spirit, turned out large quantities of porcelain, largely Parian wares, which were very popular at that period, and biscuit porcelain in color combinations such as white with blue or with tan. Marks of the pottery were used on only a small amount of the ware. In a short time similar wares were being made in other potteries. The Parian and other biscuit wares are extremely difficult to identify with a specific pottery unless they bear the pottery mark.

HELEN MCKEARIN

ORDER OF SALE

FIRST SESSION

THURSDAY AFTERNOON, MARCH TWENTY-THIRD

Early American Glass	1- 55
Early American Stoneware	56- 74
Early American Glass	75-169
Early American Redware	170-180

SECOND SESSION

FRIDAY AFTERNOON, MARCH TWENTY-FOURTH

Early American Pottery with a Few English Pieces	181-245
Early American Glass	246-319
Bennington Porcelain and Rockingham and Other Fine Items including a Few English Pieces	320-360

THIRD AND LAST SESSION

SATURDAY AFTERNOON, MARCH TWENTY-FIFTH

Early American Glass	361-409
Early Pennsylvania Pottery	410-435
American Rockingham Pitchers	436-450
Early American Glass	451-510
Bennington Flint Enamel Ware, Important Pitchers including a Magnificent Tucker & Hulme Example	511-550

FIRST SESSION

Thursday, March 23, 1939, at 2:15 p. m.

CATALOGUE NUMBERS 1 TO 180 INCLUSIVE

EARLY AMERICAN GLASS

1. TWO BITTERS BOTTLES

4- One of clear golden amber glass with inscription *Doyle's Hop Bitters*; the other of dark amber glass with inscriptions *Tippecanoe* and *H. B. Warner & Co.* on the body, *Rochester, N. Y.* on the bottom.

2. SANTA CLAUS BOTTLE AND A PATENT MEDICINE BOTTLE

8- Santa Claus bottle of clear glass; patent medicine bottle of red-amber glass with a safe in low relief on one side and the inscription *Warner's Safe Liver & Kidney Cure*.

3. TWO LOG CABIN BITTERS BOTTLES

4- One in an unusual shade of red-amber with the inscription *H. P. Herb Wild Cherry Bitters Reading Pa.*; the other of a rare puce color with the inscription *S. F. Drake's 1860 Plantation Bitters Patented 1862*.

4. THREE SOUTH CAROLINA DISPENSARY BOTTLES

4- Of cylindrical form with a palm tree in relief on one side and on the other the inscription *South Carolina Dispensary*. Two of clear glass, quart size; one, aquamarine glass, pint size.

5. TWO BITTERS BOTTLES

6- One, olive-yellow glass molded in the form of a barrel with the inscriptions *E. E. Hall, New Haven* and *Hall's Bitters Established 1842*; the other, dark amber glass in molded cylindrical form with inscriptions *Tippecanoe* and *H. B. Warner & Co.* on the body, *Rochester N. Y.* on the bottom.

6. INDIAN HERB BITTERS BOTTLE

6- Clear amber glass molded in the form of an Indian princess with the inscription *Brown's Celebrated Indian Herb Bitters*. Traces of gilding seem to indicate that the original purchaser of the bitters raised the container to the status of an ornament.

6- 7. TWO HALF-PINT WHISKEY FLASKS

Of clear glass, molded with decoration of sunburst and diamond laticing; clock face on the side of one.

2- 8. TWO PICKLE BOTTLES

[A] Aquamarine glass molded in hexagonal form with Gothic design; type known to have been made at the Whitney Glass Works, New Jersey. [B] Light green glass molded in square form with Gothic design; on one panel, the original label reading *Homemade Pickles Prepared by Wells & Provost, Pure Malt Vinegar, Principal Warehouse 215-217 Front St., New York.* Crack.

9- 9. TWO JUGS WITH HANDLES

Both chestnut-shaped; one of brilliant clear amber glass, the other of olive amber shading to brown.

4- 10. EARLY OLIVE-AMBER GLASS BOTTLE

Of globular form with long cylindrical neck and collared mouth; so-called globular bottle.

4- 11. EARLY LIQUOR BOTTLE

Of rich red-amber glass; spherical body, tapering neck, heavy collar around the mouth, and slight kick-up in the bottom.

5- 12. THREE HARRISON'S INK BOTTLES

One of heavy clear glass molded in the form of a log cabin, a small hole at one edge of ridge pole; one of aquamarine glass, in octagonal form, with the inscription *Harrison's Columbia Ink*; the third of blue glass, in cylindrical form, with the inscription *Harrison's Columbia Ink*.

5- 13. TWO RARE CLEAR GLASS COLOGNE BOTTLES

One molded in the form of a column with relief decoration of armor in three panels of plinth, a spiral staircase on the shaft; the other molded in a rare form with elaborate Baroque design.

6- 14. TWO AQUAMARINE GLASS PERFUME BOTTLES

[A] Rare type with variation of the pineapple on one side. [B] Scroll and flower design, the scrolls following the form.

5- 15. THREE MOLDED GLASS 'WHIMSEY' BOTTLES

One, an amber cigar; one, a baby in a shell cradle; the third, a brilliant green cucumber.

16. FOUR SMALL BOTTLES

3- Two very early medicine bottles: one of pale aquamarine glass, in cylindrical form, and the other of yellow-green glass in long tubular form. Also a light green insect powder bottle and a light yellow-green mustard bottle with molded leaf decoration and inscription.

17. TWO BOTTLES

2- One of aquamarine glass, with square body, flat shoulders, and slender cylindrical neck with narrow flange; the other of clear glass molded in the form of a wicker-covered demijohn, with stopper to match.

18. THREE RARE MINIATURE SOUTH JERSEY PIECES

6- Two green-aquamarine glass demijohns and a pale green glass cigar holder.

19. TWO RARE COLOGNE BOTTLES

4- [A] Of rectangular form, in aquamarine glass with simple leaf and scroll design. [B] Clear glass with Gothic design; on one side, a musician seated in an arched doorway.

20. TWO AQUAMARINE GLASS COLOGNE BOTTLES

7- Unusual in form and decoration; one has a chip on the flange.

21. TWO UNUSUAL AQUAMARINE GLASS COLOGNE BOTTLES

10- Two variations of the violin shape with elaborated Baroque designs; one has a chip on the flange.

22. TWO COLOGNE BOTTLES OF AQUAMARINE GLASS

4- One, the 'Lion' bottle with scroll ornament above and below the label panel on one side and, on other, the lion medallion, imperfect; the other, the 'Crusader' bottle with Gothic arch under which stands an armored knight.

23. THREE PERFUME PHIALS OF CLEAR GLASS

7- One of molded tubular form in a pattern of spiral ribbing; one of flattened circular form molded in a pattern of ribbings with a circle in a square at the centre of each side; the third, very tiny, of clear cut glass, with stopper.

24. LARGE CLEAR GLASS COLOGNE BOTTLE

6- Baroque design with the head of Mercury in *bas relief* on one side of the shoulder; below, in a rectangular panel, the caduceus.

7- 25. RARE AMETHYST PERFUME BOTTLE

Cut glass, possibly a product of the New England Glass Company.

2- 26. SANDWICH GLASS SALT CELLAR

Of amber glass in the form of a bird with a cherry in its beak.

7- 27. THREE SANDWICH LACE GLASS DISHES

Two sauce dishes, one in conventional design and one in a design of crossed swords; and a five and three-quarter inch plate with scroll border and acorn and star centre.

3- 28. EARLY FLINT GLASS GOBLET

Large ogee bowl, knop stem and sloping oval foot.

2- 29. UNUSUAL ALE GLASS

Clear flint glass, with long cylindrical bowl decorated with a band of cut fluting and short applied stem with tiny tear above the circular foot.

6- 30. PAIR RARE GOBLETS

Flint glass of gray tint; rectangular bowl with a hollow molded fluted stem set in a wide ring at the centre of the sloping circular foot. Two chips on the foot of one.

5- 31. PAIR CUT GLASS GOBLETS

Fine flint glass, hexagonal in form and cut in a simple design.

6- 32. SILVER-DECORATED CLEAR GLASS GOBLET

Pressed glass; bowl in six panels with silver lustre decoration from panels to rim; hexagonal stem and foot.

4- 33. TALL WINE GLASS OF STIEGEL TYPE

Clear glass; slender bowl, large knop at top of the stem tapering to a small knop joining stem to sloping folded foot.

2- 34. RARE STIEGEL TYPE WINE GLASS

Of clear glass, with drawn bowl and short stem in a pattern of fluting, applied high sloping circular foot with folded rim.

4- 35. TALL STIEGEL TYPE WINE GLASS

Clear glass of gray tint; drawn bowl and stem with large tear, applied circular foot.

36. RARE STIEGEL TYPE WINE GLASS

6- Clear glass; small straight-sided bowl in pattern of expanded ribbing, rounding at bottom to the drawn stem, applied circular foot.

37. CLEAR STIEGEL TYPE WINE GLASS

5- Drawn bowl in a pattern of narrow expanded fluting, short stem, applied sloping circular foot with folded rim.

38. CLEAR GLASS MUG OF STIEGEL TYPE

6- Of straight-sided cylindrical form with flaring circular base; broad D strap handle. The form and handle treatment are characteristic of eighteenth century mugs.

39. CORDIAL BOTTLE OF RARE SIZE

7- Clear glass; tulip decoration, Type III, like No. 123 in Hunter's *Stiegel Glass*.

40. CLEAR GLASS PANELED FLIP

7 1/2- Of cylindrical form, with straight slightly spreading sides; etched decoration, Hunter Type I, above shallow panels about $2\frac{7}{8}$ inches in height.

See No. 114 in Hunter, *Stiegel Glass*.

41. STIEGEL TYPE 'CHRISTMAS LIGHT'

17 1/2- Rare light blue-green color; molded in broken swirl pattern, a decoration seldom found on these lights.

Note: The so-called Christmas Lights were illuminated by means of a wick floating in oil. It is known that they were used in churches and at garden fêtes. The Metropolitan Museum has an early chandelier fitted with lights of this type.

42. CLEAR LIGHT AMBER 'CHRISTMAS LIGHT'

12 1/2- Similar in form to the preceding. Pattern-molded in a design of small diamonds.

43. BRILLIANT FLINT GLASS FLIP

27 1/2- Of largest known size, the height being $8\frac{3}{4}$ inches, diameter of top $7\frac{1}{4}$ inches, and diameter of base $4\frac{3}{4}$ inches. Cylindrical in form, with straight spreading sides.

Purchased from the Original Collection of Herbert Lawton

37⁵⁰ 44. BLUE FLINT GLASS CREAMER

Of rare powder blue color; characteristic Stiegel shape, pattern-molded in fine expanded ribbing.

[See illustration]

20- 45. RARE STIEGEL TYPE SALT CELLAR

Of brilliant sapphire blue flint glass; molded in a pattern of ribbing and expanded.

[See illustration]

50 46. CLEAR GLASS TEA CADDY

With glass screw top; fine etched decoration, Hunter Type VIII. An exceptionally fine and rare Stiegel Type piece.

See No. 131 Hunter, *Stiegel Glass*.

20- 47. FLINT GLASS SALT CELLAR OF STIEGEL TYPE

Unusual coloring, gray-blue shading to purple-blue in the base; long slender ogee bowl molded in a design of small diamonds, melon knop, and applied sloping circular foot. Rare in color and size of the diamonds.

[See illustration]

40- 48. CREAMER OF LIGHT GRAY-BLUE FLINT GLASS

Typical graceful Stiegel shape; blown in small dip mold and expanded in a pattern of diamonds. This shade of blue is one of the rarest in pitchers of this type.

[See illustration]

50- 49. STIEGEL DAISY-IN-SQUARE BOTTLE

Exceptionally fine clear amethyst color and distinct design. Neck ground down.

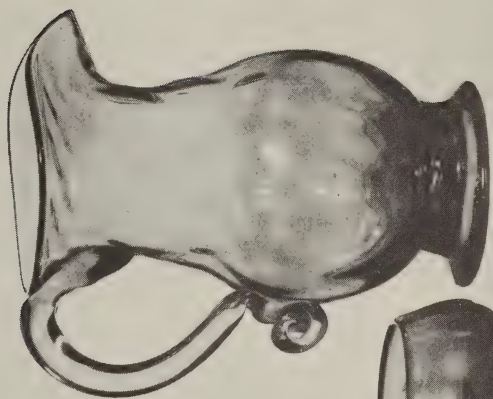
Note: Students of American glass have found no foreign prototype of these bottles. So far as can be discovered they were blown *only* in Stiegel's Manheim factory.

12⁵⁰ 50. PRESSED VASELINE GLASS CANDLESTICK

Of Sandwich type; scalloped *bobèche*, hexagonal candle socket with gadrooning at bottom, hexagonal shaft, circular foot with six sloping panels, each bearing a raised ring, and beaded basal rim. Rare design.



[44]



[48]



[45]



[47]

27⁰
51. SANDWICH PRESSED GLASS LAMP

Of rare peacock blue color; the font molded in pattern of Gothic arches from spandrels of which spring rounded arches; pressed stepped base.

35-
52. RARE SANDWICH CANDLESTICK

Very brilliant flint glass; lace glass candle socket, shaft built up of solid rings and blown molded melon knops resting on short ribbed column; pressed base with four pointed quatrefoil steps on rounded quatrefoil foot.

[See illustration]

27⁰
53. SANDWICH GLASS CANDLESTICK

Similar to the preceding, but with pressed 'pestle' column fluted on the inside and resting on an elaborate quatrefoil base.

[See illustration]

35-
54. PAIR SANDWICH GLASS CANDLESTICKS

Similar to the two preceding examples, but with pressed hollow base consisting of a ribbed stem, three scalloped and ribbed steps resting on an octagonal foot with raised molding around upper edge. One candlestick has a small hole in one of the blown knops.

Note: The four candlesticks [Numbers 52-54] were undoubtedly made about 1830, shortly after the pressing machine came into use. In the clever use of the two types of glass and the fineness of design they represent one of the outstanding artistic achievements at the Sandwich factory. Very few are found today.

[See illustration]

30-
55. RARE CLEAR FLINT GLASS SPERM OIL LAMP

Blown Three-Mold font in 'Horn of Plenty' pattern, attached by a ribbed ring to the pressed lace glass base in conventionalized leaf design on a stippled background; chip on the base. One of perhaps a half dozen known specimens.

[See illustration]



[54]

[55]

[54]

AT TOP : NUMBERS 53 AND 52

EARLY AMERICAN STONEWARE

56. SONNER STONEWARE JAR

Of straight-sided cylindrical form contracted at the top, below a narrow flat flange, and covered by a thin brown slip. Made by S. H. Sonner, Strasburg, Virginia. Marked *S. H. Sonn. . . Strasburg, Va.*

J-

Note: The vast majority of stoneware was salt glazed. Only occasionally are pieces found which have another finish.

57. HISTORICAL POTTERY PITCHER

Of slender barrel shape with tiny lip; molded to give a tree-bark surface and decorated on each side with a relief medallion, one being a bust of Benjamin Franklin with inscription *B. Franklin* and the other, *The Spirit of '76*; design picked out in blue.

H-

58. GRAY STONEWARE JUG

With spattering of ocher; of straight-sided cylindrical form rounding at the shoulder which slopes to a short cylindrical neck with flat collar at the mouth; heavy handle attached at the neck and top of the body.

59. BENNINGTON TAN STONEWARE CROCK

Of straight-sided cylindrical form with bold stylized blue slip decoration; marked on side *E. & L. P. Norton, Bennington, Vt.* Cracked.

2-

60. UNGLAZED WHITE EARTHENWARE WATER JUG

A rare form, similar to the classical askos.

[See illustration]

61. PENNSYLVANIA STONEWARE PITCHER

Covered with black-brown slip showing a light band around body and rim; semi-barrel-shaped body, long cylindrical neck with a deep pinched lip and vertical rim with incised lines; broad strap handle.

10-

62. RARE TAN STONEWARE FIVE-GALLON JUG

With large blue flower decoration typical of the Clark Pottery at Athens. Marked, below neck, *N. Clark, Jr. Athens N. Y.*

3-

Note: The little-known Clark pottery turned out some of the finest stoneware made in the nineteenth century. The pottery had an unusually long and prosperous life under the control of the three Nathan Clarks: Nathan Clark, sr., who with a brother-in-law established the pottery in 1807, his son, Nathan, jr., and his grandson, Nathan E., who ran the pottery in the 1890s.

[See illustration]

Illustrations appear following page 11

63. TAN STONEWARE JAR

Of straight-sided cylindrical form with shoulders sloping to a wide mouth with flat rim; two incised lines below shoulder. Marked on shoulder *Thomas Hoyt Manufacturer of All Kinds of Snuff &c 258 Front Street, N. Y.* Very well formed piece, undoubtedly from one of the New York City potteries.

64. CONNECTICUT GRAY STONEWARE JUG

Ovoid, with short cylindrical neck and roll collar around the mouth; loop handle, the end of which is decorated with brilliant blue slip. Marked *Smith & Day Norwalk* above numeral 1.

[See illustration]

65. GRAYISH-TAN STONEWARE JUG

Of graceful form with blue flower decoration; probably made at Ashfield, Massachusetts.

[See illustration]

66. GRAY STONEWARE PITCHER

Speckled with ocher; well-formed cylindrical body with sides spreading to rounded shoulders, cylindrical neck with flat rim slanting inward, strap handle set at neck and on body just below the shoulder.

67. LIGHT GRAYISH TAN STONEWARE PITCHER

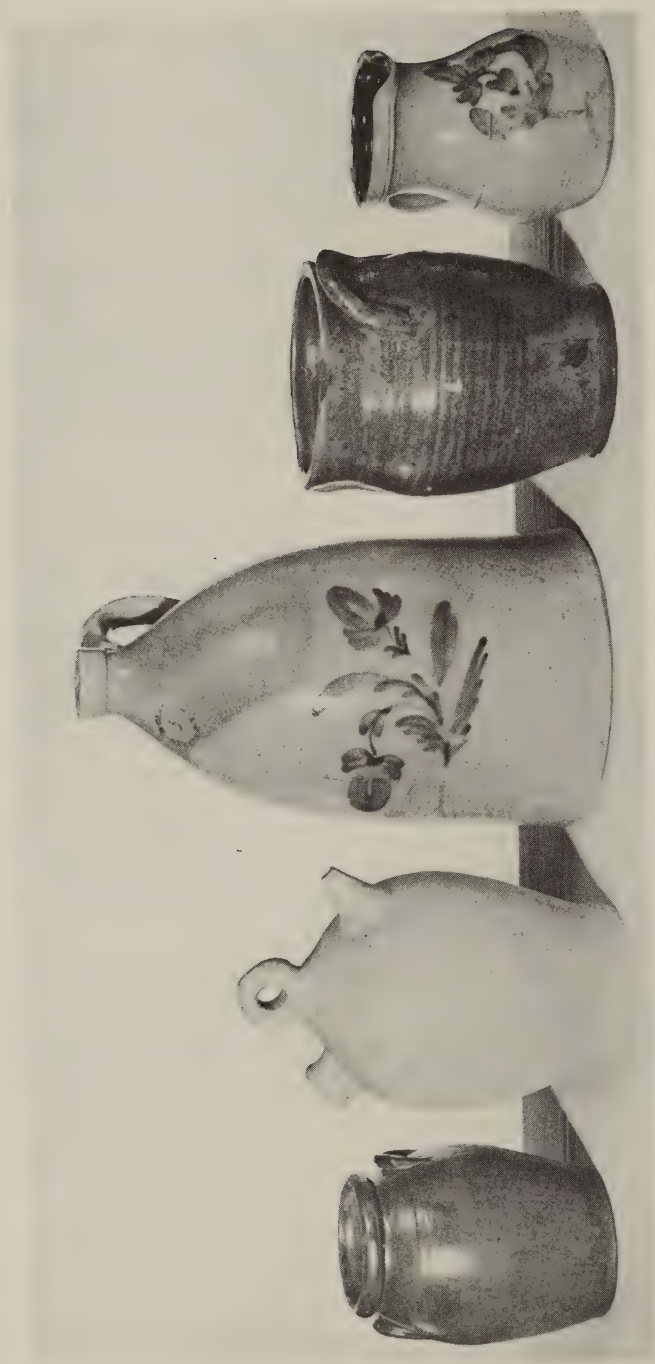
With bright blue flower decoration on the front; probably made at the Clark Pottery, Athens, N. Y.

[See illustration]

68. STONEWARE MOLASSES JUG

With covering of metallic black-brown slip. Squat body with short straight sides and rounded shoulder sloping to the upturned rim with deep lip; heavy loop handle. Marked *W. E. Pittman's Sons 920 Sixth Ave. Cor. 20th St.*

Illustrations appear on the following two pages



[72]

[60]

[62]

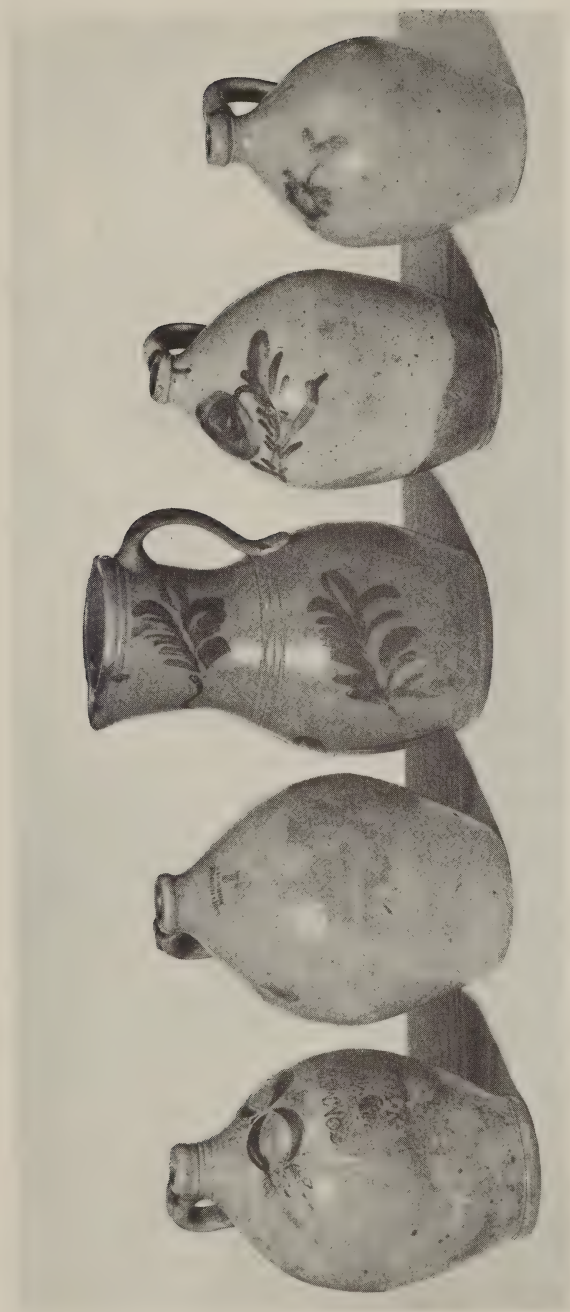
[70]

[67]

EARLY AMERICAN STONWARE

(*Excepting Number 60 of white earthenware*)

Shape and coloring of asymmetrical crock Number 70 characteristic of late XVIII century stoneware
Blue floral designs on Numbers 62 and 67, applied by brush, typical of XIX century decoration



[65]

[69]

[74]

[64]

[73]

EARLY AMERICAN STONEWARE

Exhibiting on Number 73 the incised blue stylized design characteristic of early decoration and on Numbers 74, 69, and 65 the conventionalized leaf and flower motif in free brushwork of the later period

1- 69. JUG OF LIGHT GRAYISH TAN STONEWARE

With flecks of ocher, giving an interesting coloring, and bold conventionalized blue flower decoration; cracked.

[See illustration]

6- 70. UNUSUAL EARLY STONEWARE CROCK

Gray body with large areas in ocher, close set handles with unusually long ends surrounded by light blue slip. The irregular form gives an added charm to this sturdy utensil. Few chips.

[See illustration]

2- 71. NEW YORK STATE STONEWARE JUG

With 'black' slip cover, thin over the handle; long cylindrical body rounding at broad almost flat shoulder, short collared neck; sturdy handle extending in a right angle from the neck to top of the body.

2- 72. UNUSUAL STONEWARE JAR

Of exceptionally fine shape, two-toned reddish brown glaze instead of the customary salt glaze.

[See illustration]

8- 73. RARE COMMERAW JUG

Of gray stoneware with characteristic incised and blue decoration. Marked *Commeraws Stoneware N. York.* with the s in Commeraws and n in stoneware reversed. Cracked.

Note: At about 1800, Thomas Commeraw established a stoneware pottery at Corlear's Hook, New York City. He is listed in the City Directories as a manufacturer for the first time in 1802 and finally in 1820.

[See illustration]

10- 74. EXCEPTIONALLY FINE STONEWARE PITCHER

Unusual in form and color, being greenish gray with spots of red-brown; well designed decoration of sprays of leaves in blue. Probably from a Pennsylvania pottery.

[See illustration]

Illustrations appear on the two preceding pages

EARLY AMERICAN GLASS

75. BLOWN THREE-MOLD DECANTER

75c
Rare half-pint size, with a band of diamond diapering between bands of vertical ribbing; two applied collars, each of two serrated rings.

76. BLOWN THREE-MOLD PINT DECANTER

76c
With pressed wheel stopper. Clear flint glass of blue tint; blown in a pattern of diamond diapering between bands of vertical ribbing, a circle of ribbing on the base.

77. BLOWN THREE-MOLD 'BRANDY' DECANTER AND STOPPER

77c
Sandwich geometric pattern consisting of a band of broad vertical ribbing between bands of heavy horizontal ribbing on the body; on the shoulder, a band of fan ribbing broken by a medallion with spray of leaves above the word *Brandy*. Extremely rare.

[See illustration]

78. PAIR CLEAR FLINT GLASS PINT DECANTERS

78c
With pressed wheel stoppers. Blown in full-size three-section mold in a pattern of diamond diapering between bands of vertical fluting; plain neck with three collars, each of three rings.

79. CLEAR FLINT GLASS HALF-PINT DECANTER

79c
In one of the rarest Blown Three-Mold patterns: a wide band of half sunburst, with radii from a small dot, in triangles formed by contiguous square diamonds enclosing sixteen small diamonds, this band between bands of vertical ribbing and a band of horizontal ribbing at the top.

80. SANDWICH BLOWN THREE-MOLD DECANTER AND STOPPER

80c
Brilliant clear flint glass blown in Gothic arch and fern pattern with snake medallion. Quart size.

[See illustration]

Illustrations appear facing page 16

81. CRUET BOTTLE AND PAIR OF SALT SHAKERS

6- Clear flint glass; Blown Three-Mold pattern consisting of a narrow band of diagonal ribbing to the right and two bands of vertical ribbing, the bands separated by horizontal ribs.

82. SALT SHAKER AND CRUET BOTTLE

6- Brilliant clear flint glass, Blown Three-Mold, in a geometric sunburst pattern. Flange of cruet bottle chipped.

[See illustration]

83. BLOWN THREE-MOLD COASTER

12- Of clear flint glass, with a pattern of diamond diapering; circular in form with short straight sides. Rare form and design.

84. CLEAR BLOWN THREE-MOLD SAUCE DISH

10- Shallow bowl shape, blown in a pattern consisting of a band of vertical ribbing, one of sunburst-in-square, and one of diamond diapering. Scarce form and size in this pattern.

85. CLEAR FLINT GLASS TUMBLER

17- Of straight-sided cylindrical form, blown in a full-size three-section mold.

[See illustration]

86. RARE BLOWN THREE-MOLD FLIP

20- Sparkling clear flint glass, in geometric pattern with elaborated sunburst motif.

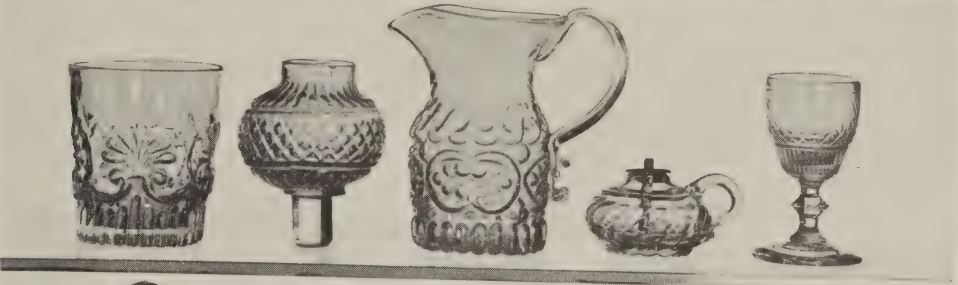
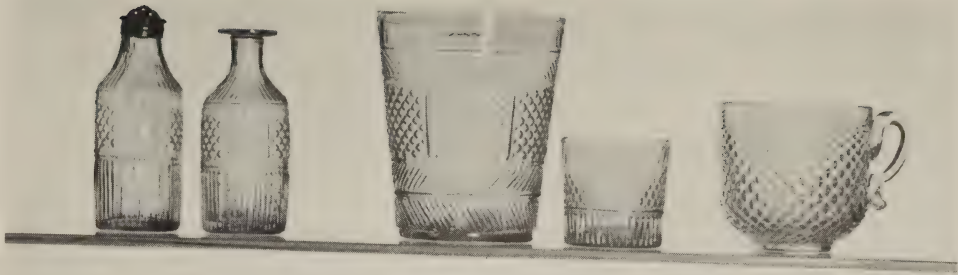
[See illustration]

87. BLOWN THREE-MOLD CUP

17- Of clear flint glass in a pattern of three fine horizontal ribs above diamond diapering. Rare item.

Collection of Louis G. Myers

[See illustration]



[77]

[91]

[80]

AT CENTRE: NUMBERS 89-93-88-92-90

TOP ROW: NUMBERS: 82-82-86-85-87

BLOWN THREE-MOLD GLASS

Illustrating characteristic geometric, arch, and Baroque patterns

10- 88. BRILLIANT CLEAR FLINT GLASS CREAMER

Blown in full-size four-section mold in a Baroque pattern with heart and palmette motifs.

[See illustration]

52⁵⁰ 89. CLEAR FLINT GLASS TUMBLER

Unusually fine metal, blown in full-size four-section mold in an attractive Baroque design. Very few glasses are found with Baroque patterns.

Collection of Louis G. Myers

[See illustration]

35- 90. BRILLIANT CLEAR FLINT WINE GLASS

Blown Three-Mold barrel bowl in a geometric pattern of diamond diapering and vertical ribbing, stuck shank with triangular knop, wide circular foot. Rare.

[See illustration]

5- 91. RARE BLOWN THREE-MOLD PITCHER

Blown in the same mold as the quart decanter Number 80 in this catalogue; cracked.

[See illustration]

40- 92. 'SPARKING' LAMP OF BRILLIANT CLEAR GLASS

Blown in the three-section mold for stoppers used in decanters of Gothic arch and fern pattern, the top of the stopper forming the basal rim of the lamp. This is one of only about six specimens known today.

[See illustration]

27⁵⁰ 93. RARE BLOWN THREE-MOLD PEG LAMP

Of heavy clear flint glass. One of the few types of lamps found in early Blown Three-Mold glass.

[See illustration]

Illustrations appear on the preceding page

20- 94. BRILLIANT AQUAMARINE GLASS JAR

Rare example of the hollow ware from the short-lived factory operated by the Franklin Glass Company at Warwick, Massachusetts, 1813-c. 1817.

[See illustration]

12- 95. KEENE BLOWN THREE-MOLD INKWELL

Large size example, molded in a simple geometric pattern; olive-amber bottle glass.

Note: Keene, N. H., was the site of two prosperous glass houses: one, called the 'North Works', operated from 1814 to 1855 for the manufacture of cylinder glass and bottles; the other was built on Marlboro Street by men who had withdrawn from the 'North Works' and who sold out to Justus Perry in 1817. Until 1850 Perry manufactured a wide variety of whiskey flasks, ink bottles, and similar containers, and Blown Three-Mold glass. Although Perry had partners, the business is usually thought of as his.

[See illustration]

17- 96. KEENE BLOWN THREE-MOLD DECANTER

Circa 1825

Olive-amber bottle glass, pint size, in a geometric pattern with Keene sunburst Type 1. These bottle-glass decanters never had stoppers.

[See illustration]

95- 97. KEENE PINT DECANTER

Like the preceding, but in rare olive-green color.

[See illustration]

2- 98. KEENE 'BLACK' GLASS SHOE BLACKING BOTTLE

[See illustration]

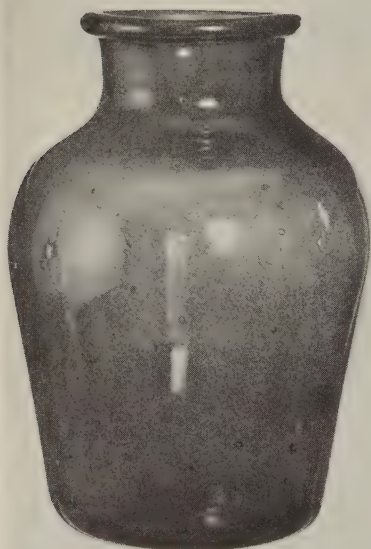
50- 99. RARE CONNECTICUT GLASS CREAMER

Dark olive-amber bottle glass, hand-blown. Few of the individual pieces blown in the Connecticut bottle factories have survived. This is an unusual example.

Collection of Harold Pitman

[See illustration]

Illustrations appear as follows: Number 94 facing page 26; 95 on page 24; 96 and 97 facing page 22; 98 and 99 facing page 20



[101]



[100]



[102]

100. CONNECTICUT GLASS JAR

Of clear dark olive-green glass, molded. A fine example of the commercial wares.

[See illustration]

101. EARLY CONNECTICUT 'BLACK' GLASS JAR

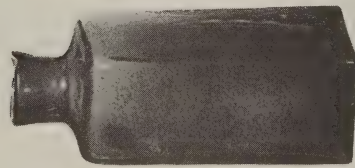
Dark olive-green with slight amber tint. An exceptionally graceful example.

[See illustration]

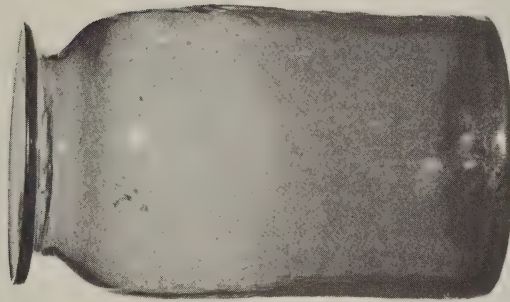
102. RARE LATE XVIII CENTURY WINE BOTTLE

'Black' glass with blue bloom. Heavy cylindrical body, long rounded shoulder, short cylindrical neck with heavy double collar; on the side, an applied seal with initials I.E. Prosperous gentlemen of the period sometimes ordered the wine bottles for their wine cellars marked in this manner with their initials.

[See illustration]



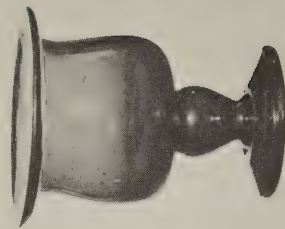
[98]



[108]



[99]



[103]



[106]

CONNECTICUT AND NEW HAMPSHIRE GLASS

Including three rare off-hand pieces: Numbers 99, 103, and 106

103. UNIQUE CONNECTICUT GLASS SALT CELLAR

Of clear shaded olive-amber glass.

[See illustration]

104. KEENE OLIVE-GREEN GLASS QUART DECANTER

Blown Three-Mold, the geometric pattern with 'waffle' centre sun-burst. Rare in form and color. These bottle-glass decanters never had stoppers.

[See illustration]

105. KEENE BLOWN THREE-MOLD DECANTER

Of olive-amber glass, blown in the same mold as the preceding decanter.

[See illustration]

106. SMALL OLIVE-AMBER GLASS BOWL

Rare individual piece from the Keene factory of Justus Perry.

[See illustration]

107. EXTREMELY IMPORTANT BLOWN THREE-MOLD BOTTLE

Of clear olive-green glass. Believed to be a product of Perry's Keene glass factory.

[See illustration]

108. STODDARD JAR OF QUART SIZE

Clear olive-amber glass, of cylindrical form, with rounded shoulder and wide mouth with flaring rim.

Purchased from the Original Collection of Herbert Lawton

[See illustration]

109. PAIR WILLINGTON GLASS PRESERVE BOTTLES

Dark brown, of slender straight-sided cylindrical form tapering through a slender neck with collared mouth. Molded in a design of ten panels beginning $4\frac{1}{2}$ inches from the base and extending to within $1\frac{1}{2}$ inches of the mouth.

Illustrations appear as follows: Numbers 103, 106, and 108 on preceding page; 104, 105, and 107 opposite



[105]

[96]

[107]

[97]

[104]

110. TWO OLIVE-AMBER SNUFF BOTTLES

One with original contents of snuff, w impressed in the base; probably blown at Willington, Connecticut. The other, probably blown at Keene, with the rarely found inscription *E Roome Troy N. Y.*



[111]

[112]

[95]

111. COVENTRY BLOWN THREE-MOLD INKWELL

Of dark olive-green bottle glass. This pattern is peculiar to Coventry.

[See illustration]

112. KEENE BLOWN THREE-MOLD TUMBLER

Of dark amber bottle glass; blown in an inkwell mold. Only one other tumbler of this type is known and that from another factory.

[See illustration]

113. KEENE BLOWN THREE-MOLD INKWELL

6- Olive-amber bottle glass, patterned with a band of vertical ribbing above and below a wide band of diamonds in triangles formed by contiguous square diamonds enclosing four small diamonds; the top band of ribbing falls on top of the well.

114. KEENE BLOWN THREE-MOLD AMBER INKWELL

2- Like the preceding; cracked. These inkwells are seldom found in amber.

115. PITKIN HALF-PINT FLASK

20- Of clear olive-amber glass, with a pattern of wide vertical and fine spiral ribbing.

Note: Like so many names formerly indicating a specific factory origin, 'Pitkin' has assumed a generic significance. It is generally applied to those pattern-molded flasks blown by the old German post method, where in the process of blowing the body was redipped in the metal, the second gathering of glass extending to a point below the neck. For some years the only American factory known to have made these flasks was the Pitkin Glass Works at Manchester, Conn., which operated from about 1783 to 1830. It is now known that the same types were blown at Keene, N. H., and similar ones in Midwestern factories. The general characteristics of the New England Pitkin are fine close ribbings, limited color range, and tapering ovoid form, usually with a slight concavity on the wide sides, just above the base. Where there is a decoration of both spiral and vertical ribbing, the vertical usually rises to a point three-quarters of an inch or more below the termination of the spiral.

116. PITKIN HALF-PINT FLASK

20- Unusual sage-green color; pattern of spiral ribbing to the right. A fine example of the New England Pitkins.

117. BRILLIANT CLEAR GREEN PITKIN TYPE FLASK

25- Pattern of broad vertical ribbing and finer spiral. Characteristic example of the western Pennsylvania and Ohio districts.

Note: The Midwestern Pitkin type flasks differ in general characteristics from the New England Pitkin in having a wider and more varied combination of ribbings and a wider color range; also in general form. They are usually of flattened globular shape, occasionally flattened ovoid, often of heavier and greater breadth at the shoulder than at the base.

[See illustration]

Illustration of Number 117, facing page 26

118. GREEN-AQUAMARINE PITKIN TYPE FLASK

Similar to the preceding.

[See illustration]

119. PITKIN TYPE PINT FLASK

In an unusual shade of clear yellow-olive green and almost elliptical in form.

[See illustration]

120. OHIO 'SWIRL' BOTTLE

Of rich red amber glass; spherical body and long slender cylindrical neck with collared mouth; blown in a dip mold and expanded in a pattern of swirled fluting.

121. 'OHIO-STIEGEL' CHESTNUT-SHAPED FLASK

Half-pint size; rich amber shading to topaz, in a pattern of expanded ribbing.

122. 'OHIO-STIEGEL' CHESTNUT-SHAPED FLASK

Half-pint size; brilliant clear dark amber, molded in pattern of spiral ribbing. An uncommon type.

123. RARE LIGHT YELLOW-GREEN FLASK

Metal of superlative quality; double-dipped and molded in a pattern of expanded vertical fluting.

[See illustration]

124. BRILLIANT LIGHT SAGE-GREEN PINT FLASK

Pitkin type with a rare form of deep swirled fluting, almost as though tooled instead of molded.

[See illustration]

125. STIEGEL TYPE NURSING BOTTLE

Light green glass of fine quality, molded and expanded in a pattern of fluting.

[See illustration]



[123]

[129]

[94]

[118]

[125]

TOP ROW: NUMBERS 117-127-126-124-119

126. 'OHIO-STIEGEL' BRILLIANT GREEN GLASS PITCHER

Blown in a bottle mold and expanded in a design of swirled fluting. Typical Ohio form of the early nineteenth century. Size unusual.

Note: This pitcher and other pieces in the collection which are called 'Ohio-Stiegel' are of the type to which this label has been popularly given for some years because of the similarity, in quality of glass and molding, to Stiegel products. They represent the continuation of the Stiegel tradition carried into the Midwest by workmen from Manheim and other blowers trained in the same techniques.

[See illustration]

127. STIEGEL CLEAR GLASS TOILET BOTTLE

Of slight aquamarine tint; an even rarer type than the colored perfume bottles.

[See illustration]



[NUMBER 128]

[NUMBER 510]

128. RARE SAPPHIRE BLUE SUGAR BOWL AND COVER

In a pattern of wide expanded ribs. An excellent example of a purely Midwestern type; probably from one of the Pittsburgh factories.

[See illustration]

Illustrations of Numbers 126 and 127 appear on preceding page

129. KENT BRILLIANT AQUAMARINE BOTTLE

30- Rare example of the Blown Three-Mold glass from the Kent, Ohio, factory.

[See illustration]

130. PAIR CLEAR FLINT GLASS DECANTERS

35- With pressed wheel stoppers. Blown in the *same* mold as the Keene pint bottle-glass decanters, Numbers 96 and 97 in this catalogue.

131. BLOWN THREE-MOLD GLASS CREAMER

30- Dark sapphire blue flint glass, blown in one of the most elaborate of the Sandwich geometric patterns; slight chip on the lip.

[See illustration]

132. PAIR BLOWN THREE-MOLD DECANTERS

12- Quart size; brilliant clear flint glass, molded in a geometric pattern with sunburst having radii from focus.

133. BLOWN THREE-MOLD PITCHER

40- Blown in same decanter mold as Number 302 in this catalogue, in an extremely rare Gothic-arch pattern; clear flint glass of liquid brilliance.

[See illustration]

134. SANDWICH CLEAR FLINT GLASS TOILET BOTTLE

7- Blown Three-Mold in a pattern of spiral ribbing.

135. BLOWN THREE-MOLD FLIP

15- Clear flint glass of superlative quality and crystal brilliance, blown in pattern of diamond diapering between vertical fluting.

Note: The characteristics of the motifs are peculiar to the few known flips bearing them and the diamond motive to a few pieces known to have been blown in the Midwest district; also, the few flips which it has been possible to trace were found in that section of the country. For these reasons, they are believed to be of Ohio or Pittsburgh origin, probably the latter.

136. RARE BLOWN THREE-MOLD CREAMER

110- Clear flint glass molded in a simple Baroque pattern. Note the unique handle treatment.

Collection of Louis G. Myers

[See illustration]

Illustrations appear as follows: Number 129 facing page 26; 133 and 136 facing page 32; 131 facing page 30

137. CLEAR BRILLIANT FLINT GLASS DISH

Blown in a full-size three-section mold in a geometric pattern composed of four bands: one of vertical ribbing, one of diagonal ribbing to the right, another of diamond diapering, and the last of diagonal ribbing to the left. Unusual size and shape.

138. RICH PURPLE-BLUE GLASS SALT CELLAR

Blown Three-Mold in a rare pattern of a chevron ribbing band below one of alternate diamond diapering and sunburst-in-square. Rare small size.

Collection of Louis G. Myers

Note: Salt cellars such as this were shaped freehand after the pattern was obtained by blowing the metal in the molds for small tumblers or bottles.

[See illustration]

139. BLOWN THREE-MOLD TUMBLER

Clear flint glass of pale green tint, molded in an extremely rare pattern. In finishing the piece the concave circles at the top were elongated into ovals.

[See illustration]

140. CLEAR FLINT GLASS CRUET SET IN PEWTER HOLDER

Comprising Blown Three-Mold vertically ribbed salt and pepper shakers, two cruet bottles, and a mustard pot made at Sandwich. 'Lazy Susan' type holder marked: *I Trask*.

141. CLEAR FLINT GLASS CREAMER

Blown Three-Mold in a Sandwich sunburst pattern. Clear glass creamers in this pattern are exceedingly rare, even rarer than the highly prized blue ones.

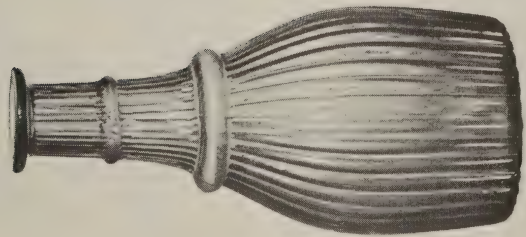
[See illustration]

142. PAIR SANDWICH BLOWN THREE-MOLD TOILET BOTTLES

Of an unusual shade of soft gray blue; with a pattern of vertical ribbing.

[See illustration]

Illustrations appear as follows: Numbers 138 and 142 opposite, 139 and 141 facing page 32



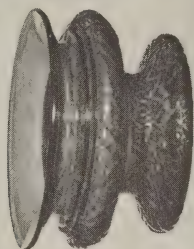
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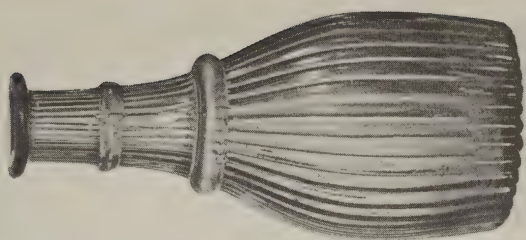
[131]



[146]



[138]



[142]

143. RARE BRILLIANT CLEAR GLASS SALT CELLAR

Blown in a *two*-piece mold in geometric pattern.

Note: Blown two-mold pieces in characteristic Three-Mold patterns are actually rarer than their counterparts in Blown Three-Mold. Few of them are found and they are in the simplest of the geometric patterns.

50-
Collection of Harold Pitman

[See illustration]

144. SMALL BLOWN THREE-MOLD TUMBLER

30-
Of sparkling bubbly clear flint glass, the geometric pattern with a rare sunburst having a single ring around a large dot at the focus.

Collection of Louis G. Myers

[See illustration]

145. RARE SMALL CLEAR FLINT GLASS BOWL

40-
Blown Three-Mold in a geometric pattern with an elaborate sunburst motif.

[See illustration]

146. IMPORTANT LARGE BLOWN THREE-MOLD SALT CELLAR

70-
Flint glass of a brilliant clear grayish blue, of great beauty and rarity in Blown Three-Mold. Geometric pattern with rare sunburst motif.

[See illustration]

147. PAIR CLEAR FLINT GLASS DECANTERS AND STOPPERS

175-
Quart size, blown in three-section mold in an elaborate geometric pattern with sunburst band.

148. BRILLIANT CLEAR FLINT GLASS PITCHER

40-
Blown in a full-size two-piece mold in a Baroque pattern. Exceptionally beautiful in form and the quality of glass.

[See illustration]

149. LIGHT AQUAMARINE GLASS SHALLOW BOWL

175-
Of South Jersey type; in circular form with short straight sides and wide flaring rim.

Illustrations of numbers 143 to 145 and 148 appear opposite; number 146 on preceding page



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[133]

[143]

[141]

TOP ROW: NUMBERS 139-145-148-144

27⁵⁰
150. PAIR SOUTH JERSEY GLASS PITCHERS

Of brilliant aquamarine glass with opaque white loopings. Very fine examples of the bi-colored glass. One has a handle check at the rim.

65-
151. SOUTH JERSEY GLASS SPILL HOLDER

Of rich red-amber glass. A fine example of off-hand pieces from the Whitney Glass Works at Glassboro, N. J.

[See illustration]

60-
152. RARE SOUTH JERSEY BLUE GLASS BOWL

With clear amber rim. One of the few authenticated off-hand pieces blown at the first Bridgeton factory, which was established in 1836 or 1837.

[See illustration]

17¹⁰
153. SOUTH JERSEY WINE GLASS

Of dark olive-amber bottle glass, full of bubbles.

[See illustration]

30-
154. SOUTH JERSEY CREAMER

Of light gray-blue glass. Extremely rare in blue.

[See illustration]

12¹⁰
155. SMALL SOUTH JERSEY GLASS BOWL

Rather sophisticated in form; golden amber in color with reddish tone in the heavy folded rim and applied circular foot.

[See illustration]

12⁵⁰
156. SARATOGA 'MOUNTAIN' GLASS WHIMSEY

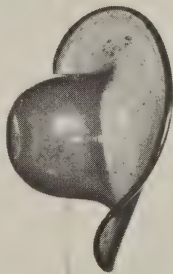
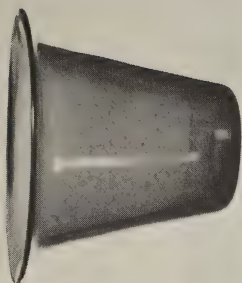
In form of a rolling pin of dark olive-green glass.

45-
157. SARATOGA CONGRESSVILLE BOWL

Heavy emerald-green glass characteristic of the Congressville factory; crack.

Note: A short time after the Congress Spring Water Co. purchased the 'Mountain' Glass Works of Oscar Granger, that inconveniently located factory was abandoned. In the late 'fifties, a new glass house was built in a section of the village of Saratoga called Congressville.

[See illustration]



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[162]

[163]

[164]

TOP ROW: NUMBERS 155-152-153-154-151

OUTSTANDING ITEMS OF SOUTH JERSEY GLASS (TOP ROW)

RARE SARATOGA 'MOUNTAIN' AND CONGRESSVILLE INDIVIDUAL PIECES (LOWER ROW)

158. UNIQUE SARATOGA 'MOUNTAIN' GLASS COMPOTE

Brilliant blue-aquamarine glass; with unusual hollow cylindrical stem.

85-
Note: In 1844, Oscar Granger moved his employees from his factory at Vernon, N. Y., to a new factory which he built on the Mountain of Pleasantville, eight miles from the village of Saratoga. He and his partners operated the factory until about 1855. The aquamarine pieces blown at this factory are among the great rarities of American glass.

[See illustration]

159. AQUAMARINE GLASS LILY-PAD PITCHER

100-
Blown at the 'Mountain' glass house of Oscar Granger. A beautiful example of the individual pieces preserving the South Jersey decorative tradition. Handle check.

[See illustration]

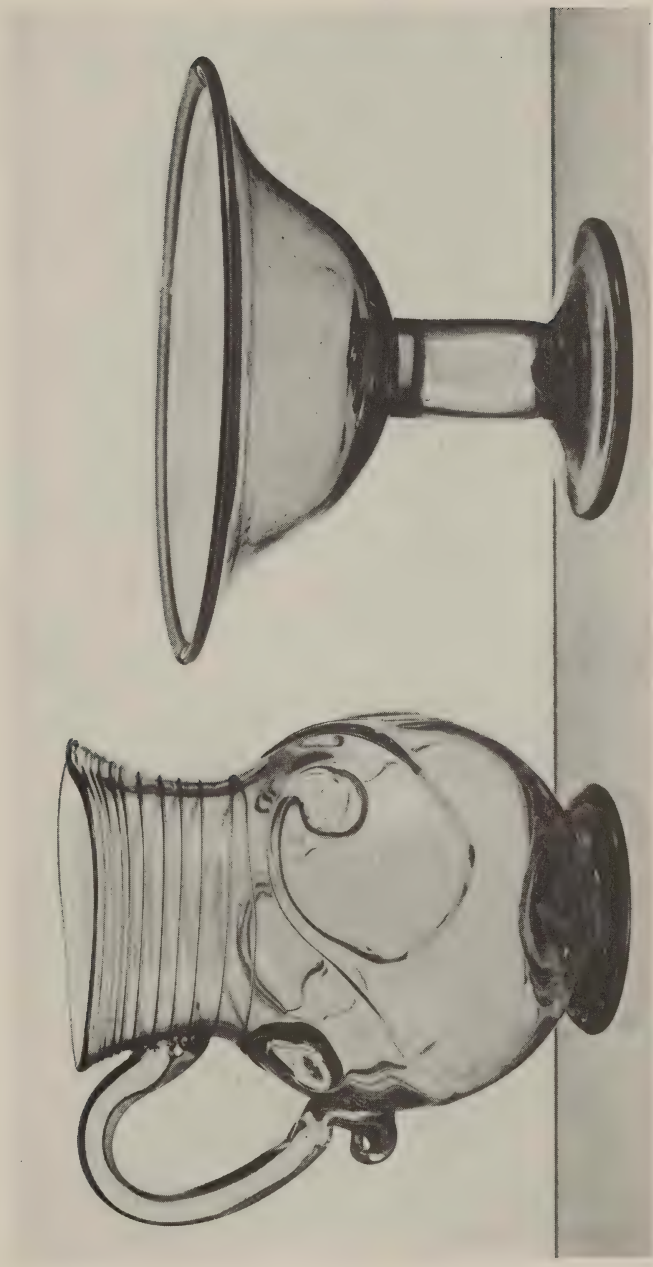


[NUMBER 160]

160. MAGNIFICENT SARATOGA 'MOUNTAIN' GLASS BOWL

400-
Of the same metal as the lily-pad pitcher, preceding. The fine form and grace of the superimposed lily pad decoration are unsurpassed in American glass.

[See illustration]



[NUMBER 159]

[NUMBER 158]

8- 161. LARGE SARATOGA CONGRESSVILLE HAT

Of heavy emerald-green glass; unusual derby form.

[See illustration]

11- 162. SMALL DARK OLIVE-AMBER HAT

Blown at the Saratoga 'Mountain' Glass Works.

[See illustration]

32- 163. SMALL OLIVE-AMBER GLASS JAR

Of rare form, blown at the Saratoga 'Mountain' Factory; cracked.

[See illustration]

164. LARGE SARATOGA MUG

Heavy emerald-green glass, blown at the Congressville factory.

[See illustration]

12- 165. RARE SARATOGA 'MOUNTAIN' GLASS BOTTLE

'Black' glass, blown in a two-piece mold in rectangular form with cut corners; on the front, a relief decoration of a vase with conventionalized scrolls and flowers. This is one of only four known specimens. Purchased from the Private Collection of George S. McKearin

7- 166. DARK OLIVE-AMBER QUART BOTTLE

Of straight-sided cylindrical form, with rounded shoulder, wide short neck with rolled lip; on the shoulder, the inscription *Saratoga, N. Y.* A good example of the 'Mountain' House commercial products.

7- 167. TWO SARATOGA SPRING-WATER BOTTLES

Made at the Congressville factory and marked *Congress Spring Co. S.S. N.Y.* One is of the typical emerald-green glass; the other of amber glass.

7- 168. TWO SARATOGA EMERALD-GREEN BOTTLES

From the Congressville factory. One with the inscriptions *Saratoga Springs, C, Saratoga N. Y.* and *Congress Water*; the other with the inscriptions *Missisquoi, A, Springs.*

Illustrations of numbers 161 to 164, inclusive, appear facing page 34



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[173]

[172]

EARLY AMERICAN REDWARE

Including an exceptionally fine jug Number 170 with brilliant glaze and
a rare Pennsylvania pitcher Number 172 with unusual coloring

169. RARE MISSISQUOI SPRING-WATER BOTTLE

Of an unusual grass-green color; on one side, the inscription *Missisquoi* in a semi-circle above a large *A* and *Springs* below; on the other, a large oval medallion with an Indian woman carrying a papoose on her back.

EARLY AMERICAN REDWARE

170. RED EARTHENWARE JUG

With brilliant manganese glaze of purple-brown tone. Of graceful ovoid form; with a broad ribbed strap handle.

[See illustration]

171. POTTERY JAR

Covered by chocolate-brown slip and attractive in shape.

[See illustration]

172. RARE PENNSYLVANIA PITCHER

Red earthenware with unusual rough metallic glaze of dark olive-green tone with iridescent lights. Rare form. Slightly chipped.

[See illustration]

173. CONNECTICUT POTTERY JAR

Red earthenware; transparent glaze with splotches of purplish brown.

[See illustration]

174. MINIATURE POTTERY JAR

Red earthenware with speckled olive-brown glaze; two small chips at the base.

[See illustration]

175. EARTHENWARE PITCHER

With cocoa color slip cover. Of ovoid form, tapering to the rim, more sharply beneath the handle than at the lip; strap handle with medial rib on outside and flutes on inside.

Illustrations of numbers 170 to 174, inclusive, appear on the preceding page

176. UNUSUAL POTTERY JAR

5- Red earthenware with brilliant manganese glaze which leaves the biscuit uncovered at bottom. Of cylindrical form with straight sides spreading to the nearly flat shoulder, roll collared mouth; slightly chipped.

177. SMALL EARTHENWARE JUG

2- With attractive dark glaze flecked with reddish brown. Of graceful ovoid form with small basal rim and tapering at the top to a small neck with rolled lip; strap handle.

178. RARE POTTERY JAR

4- Red earthenware, unusual brilliant olive-brown glaze with splashes of purple-brown. Of ovoid form with ear shelf handles set below the wide spreading neck; decorated by three bands of incised lines. An exceptionally fine piece, probably the product of the Huntington, Long Island, pottery.

179. POTTERY JAR

2- Red earthenware with mottled manganese glaze. Of tall, uncommonly slender, cylindrical form, the short shoulder tapering to a short neck with roll at the mouth; basal rim unglazed. Crack.

180. PENNSYLVANIA JAR

9- Earthenware with speckled mahogany colored glaze. Of cylindrical form curving through the shoulder to the upturned rim.

[END OF FIRST SESSION]

\$ 3.613-

SECOND SESSION

Friday, March 24, 1939, at 2:15 p. m.

CATALOGUE NUMBERS 181 TO 360 INCLUSIVE

EARLY AMERICAN POTTERY

WITH A FEW ENGLISH PIECES

181. STAFFORDSHIRE OVAL PLATTER

4- Light blue. Urban scene in the centre; palm trees, animals, and men in the border.

182. STAFFORDSHIRE WELL PLATTER

Light blue. View of St. Paul's, London, in the centre; acanthus and flower edge, diaper of intricate squares and dots in the border. Fair condition.

3- 183. STAFFORDSHIRE SQUARE DEEP DISH

Light blue. Border of flowers and leaves; centre, Victorian scene of travellers inspecting ruins. Crown mark, *Clews Warranted Staffordshire*.

5- 184. THREE LIGHT BLUE STAFFORDSHIRE PLATES

One with fruit and flower border, Milianese Pavilions scene in the centre, and marked on the bottom, in blue, *Milianese Pavilions, J. H. & Co.* The second with Canova pattern by T. Mayer, Stoke-upon-Trent, stamped on the bottom, *T. Mayer*. The third with a Spanish convent scene; made by Adams and stamped on the bottom *Adams*; chip on the edge.

3- 185. LIGHT BLUE STAFFORDSHIRE PLATTER

Olympic series, 'The Charioteers', made by T. M. Mayer, Stoke-upon-Trent. Marked.

3- 186. CANTON CHINA VEGETABLE DISH

Oriental scene in dark blue; rectangular in form, with chamfered corners.

187. TWO CANTON CHINA PLATTERS

3-

Decoration similar to that of the preceding vegetable dish; a few chips on the edge.

188. STAFFORDSHIRE DARK BLUE PLATE

3-

Oriental scene.

189. SMALL OVAL PLATTER

3-

Staffordshire earthenware molded in basket-weave design with a pierced edge; edge and centre colored dark blue.

190. HISTORICAL STAFFORDSHIRE PLATE

5-

Light blue. Border of foliated scrolls, flowers, leaves, and birds; centre, view of 'Baker's Falls, Hudson River'. Clew's series of 'Picturesque Views'; crown mark, *Clew's Warranted Staffordshire*.

191. GOLD-BAND TOY TEA SET

3-

Two cups and saucers, sugar bowl, creamer, and teapot without cover.

192. THREE PENNSYLVANIA TOY DISHES

3-

Glazed red earthenware. One of circular form with straight spreading sides, orange-red glaze with brown specks; another of circular form, the sides curving from basal rim to flaring edge, brown and red glaze; the third with heavy basal rim, spreading sides, heavy flaring rim, and transparent glaze.

193. THREE PENNSYLVANIA POTTERY TOYS

4-

One, a bowl with metallic brown glaze flecked with bronze, pronounced basal rim, straight sides flaring to tiny rim; another, a jug irregularly covered by 'Black' glaze; the third, a washbowl and pitcher, red earthenware with dull black slip cover.

194. THREE PENNSYLVANIA POTTERY TOYS

4-

Pitcher of graceful ovoid form, contracted at the neck and spreading to plain rim with deep lip, loop handle, high glaze with flecks of brown; terra cotta colored wash bowl and pitcher delicately formed; chunky little pitcher of red earthenware with splashes of brown in a transparent glaze.

195. THREE SLIP-DECORATED MINIATURE PLATES

12-10 Pennsylvania red earthenware with yellow slip line decoration under a transparent glaze; the largest, four inches in diameter.

196. THREE SLIP-DECORATED PLATES

12-50 Similar to the preceding; the largest, five and one-quarter inches in diameter.

197. PENNSYLVANIA JELLY MOLD AND TWO TOY BOWLS

4- Jelly mold of red earthenware with transparent glaze, cracked. One toy bowl of glazed red earthenware molded with ribs on the outside; the other of red earthenware with markings of sage-green in the glaze, made by John Swinefoot of New Market, Va.

198. THREE PENNSYLVANIA POTTERY TOYS

3- Teapot without cover in red earthenware with splashes of green, brown, and cream in a transparent glaze; teapot without cover, of unusual form, in cream biscuit highly glazed and speckled with brown; also a tiny jar of glazed red earthenware.

199. OHIO POTTERY BANK

3- Molded to represent the head of a man wearing a high hat; transparent glaze.

200. PENNSYLVANIA POTTERY CREAM PITCHER

2- Dark red earthenware invested with transparent glaze enriched with splashes of dark brown. Sturdy well-proportioned form with strap handle; two chips on lip.

201. NEW YORK STATE POTTERY JAR

7-10 Of red clay; transparent glaze with interestingly placed splashes of purplish brown. Of unusual ovoid form, the sides swelling from unglazed basal rim to wide mouth, two applied ear handles; narrow band of incised lines below the rim.

15- 202. RARE EARTHENWARE CROCK

With brilliant glaze; graceful loop handles spring from the flaring rim and extend in a slight curve to a well-modeled ovoid body.

3- 203. RARE EARLY POTTERY JUG

Large ovoid body with short neck and collared mouth, broad ribbed strap handle; red earthenware covered, except for basal rim, by an unusually 'silver' black glaze.

3- 204. WEST VIRGINIA RED EARTHENWARE JAR

Brilliant glaze flecked with brown; of cylindrical form with sides spreading to a high shoulder sloping to the flaring flat rim. A rare item from Morgantown, W. Va.

3- 205. HALF-PINT POTTERY FLASK

In form similar to the New England Pitkins; red earthenware, the biscuit showing at the base below a 'Black' glaze.

3- 206. EARLY PENNSYLVANIA JUG

Of red earthenware covered by a brilliant richly mottled brown glaze. Slender ovoid body, small cylindrical neck with narrow flange at mouth; broad ribbed strap handle.

2- 207. LARGE CONNECTICUT POTTERY JAR

With splashes of purplish brown in a brilliant lead glaze; of straight-sided cylindrical form, with a short shoulder sloping to flaring turned-up rim.

✓ 208. SMALL EARLY POTTERY JUG

With brilliant 'Black' glaze giving the appearance of silver lustre in certain lights; of graceful ovoid form with narrow strap handle having a medial flute which terminates in a concave circle.

3- 209. LARGE POTTERY FLASK

About pint capacity; red earthenware with manganese glaze covering all of the piece except about an inch at the bottom. Two slight chips on the flange.

210. LARGE CONNECTICUT POTTERY PITCHER

7- Graceful ovoid body, wide flaring upright rim with broad lip; broad strap handle with medial flute. Decorated by incised lines around the body at the handle termination and splashes of purplish brown in the brilliant transparent glaze.

211. SMALL PENNSYLVANIA JUG

7- Of red clay with brilliant glaze of rare coloring, shaded soft yellow-greens and orange with flecks of brown; of broad-based ovoid form tapering sharply at the top to a short flaring neck, from which a D handle springs. A rare item.

212. NEW YORK STATE SLIPWARE PLATE

3- Unusually heavy; the inside covered by an orange-yellow slip with irregular border of brown mottling. Possibly a product of the Jacob Caire pottery at Poughkeepsie, N. Y.

Diameter, 9 inches

213. PENNSYLVANIA SLIPWARE PLATE

6- Red earthenware with brown slip cover and rare pink and bright green conventionalized decoration.

Diameter, 8 $\frac{1}{8}$ inches

Collection of Jacob Paxson Temple

214. PENNSYLVANIA SLIP-DECORATED PIE PLATE

4- Red earthenware with yellow slip decoration in five feather-like arrangements of lines.

Diameter, 12 $\frac{1}{4}$ inches

215. PENNSYLVANIA SLIP-DECORATED DEEP DISH

3- Yellow slip in an unusual arrangement of wavy lines, small dots of green in the transparent glaze.

Diameter, 13 $\frac{1}{2}$ inches

216. PENNSYLVANIA SLIP-DECORATED PLATE

3- Of red earthenware; in the centre, two wavy lines, originally of yellow slip, crossing to form an X, perhaps intended to be a hex mark.

Diameter, 11 $\frac{1}{2}$ inches

217. LARGE RED EARTHENWARE DEEP PLATE

Inscribed in heavy yellow slip *M Singer Applebachville Bucks Co. Penn.* Rare piece in unusually fine condition. *Diameter, 12 1/2 inches*

Note: In 1862, Simon Singer bought an old pottery in Applebachville, Pa. He and, later, his son Milton supplied the community with redware household utensils. The kiln is still standing on the family property now owned by Webster, the grandson of Simon.

[See illustration]

218. PENNSYLVANIA SLIP-DECORATED PLATE

Of red earthenware with very unusual decoration in yellow, brown, and green. *Diameter, 8 inches*

[See illustration]

219. VERY RARE SLIP-DECORATED PLATE

With well-designed yellow slip bird decoration. The fascinating bird, so rarely found on these plates, is very like the birds drawn in blue slip on stoneware objects. Fine condition. *Diameter, 12 inches*

[See illustration]

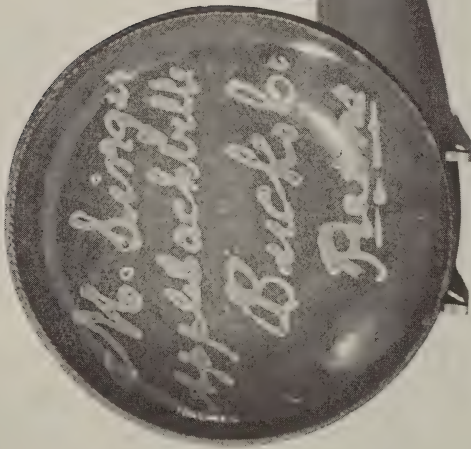
220. RARE GRAY-BROWN STONEWARE JUG

From the famous Crolius pottery. Marked *C. Crolius Manufacturer Manhattan Wells New York [City]*.

Note: The Crolius family's pottery was established in 1737 on Pot-Baker's Hill near Fresh Water Pond. Clarkson Crolius, whose mark appears on this jug, was the grandson of one of the founders. Shortly after Fresh Water or Collect Pond was filled in, he moved the pottery to nearby at 65 Bayard Street. The Manhattan Wells mark was probably not used after the change of location c. 1815.

[See illustration]

Illustration of Number 220 appears facing page 50



[217]



[218]



[219]

221. CROLIUS LIGHT GRAY STONEWARE CROCK

17⁵⁰
With handles which, instead of standing free as is usual on Crolius crocks, are bent back against the neck. Another noteworthy feature is the use of a stylized incised and blue decoration on one side in combination with the free light brush applied decoration on the other. Marked *C. Crolius Manufacturer Manhattan Wells New York*. Cracked.

[See illustration]

222. RARE REIDINGER AND CAIRE STONEWARE MOLASSES JUG

Pass
Stoneware of an unusual coloring, a mottling of gray and reddish brown; greenish blue slip decoration of an exotic bird perched on a conventionalized leaf design.

Note: In 1840 Jacob Caire established a pottery at Poughkeepsie, N. Y. From 1856 to 1878 the pottery was operated by Philip Reidinger and Adam Caire.

[See illustration]

223. RARE GRAY STONEWARE JUG

3-
With unusually delicate incised and blue decoration. Probably a product of the Commeraw pottery at Corlears Hook, New York City. Cracked.

[See illustration]

224. REMMEY DARK GRAY STONEWARE JUG

10-
Heavy blue slip around ends of the handle and on the front around the mark *J. Remmey Manhattan Wells, N. Y.*

Note: In 1735, not long after his emigration to the New World, John Remmey established a stoneware pottery on Pot Baker's Hill near Fresh Water Pond. In time he was succeeded by his son, John II, whose son John III in turn took over the running of the pottery. From 1735 until about 1829 the Remmeyes produced stoneware of fine quality. Today examples of their wares are extremely rare.

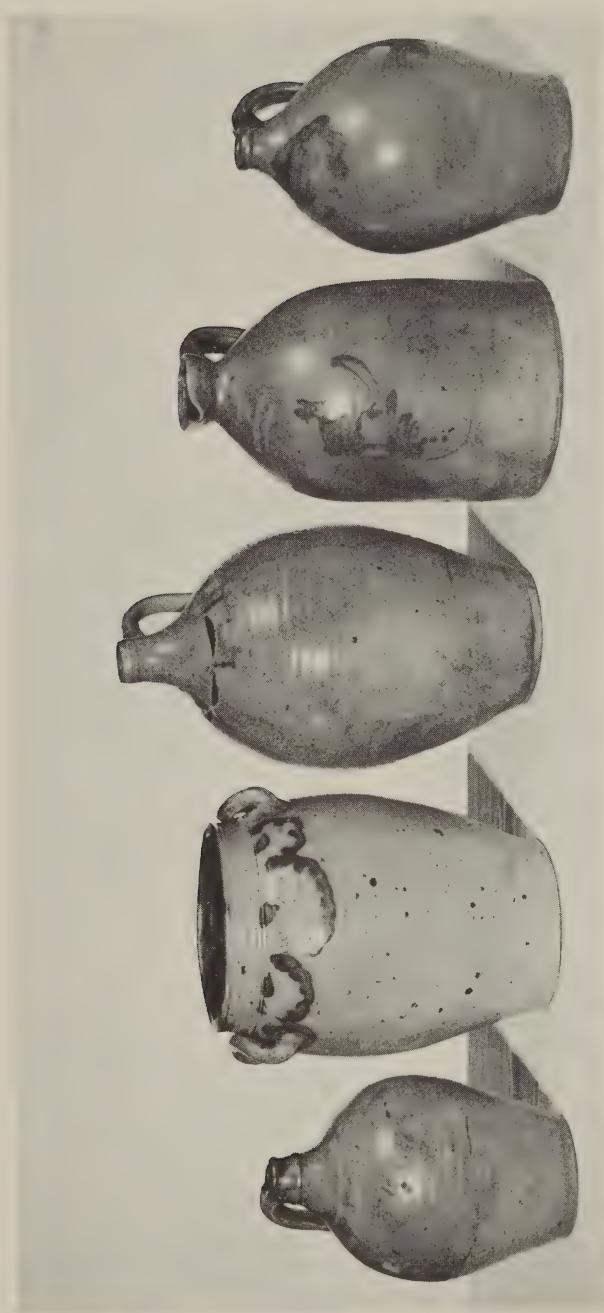
[See illustration]

225. PENNSYLVANIA STONEWARE JAR

5-
Of straight-sided cylindrical form curving slightly at the top and contracted below a heavy rolled rim. Marked on the front in blue slip *J & S Hamilton & Co. Greensboro, Pa.*

226. GRAY STONEWARE JUG

2-
Of graceful ovoid form, decorated in blue slip in an unusual and bold conventionalized design.



[220]

[221]

[223]

[222]

[224]

3- 227. GOODWIN & WEBSTER LARGE STONEWARE JUG

Of dark gray and rich light red-brown coloring. The form rather slender with sides spreading in a slight curve to a long rounding shoulder, long ringed neck; heavy handle. Made *circa* 1818 in the pottery of Horace Goodwin and McCloud Webster, Hartford, Conn.

5- 228. STONEWARE JAR OF CLASSICAL FORM

Rich light red-brown in color. Spreading sides rounding at the top to a small neck; two flattened ear handles set near the neck. Rim broken.

15- 229. COMMERAW GRAY STONEWARE JUG

With characteristic blue incised decoration similar to that on jug Number 73 of this catalogue. Marked *Commeraws Stoneware Corlears Hook N. York*, with the s in Commeraws and the n in Stoneware reversed. Rare.

7- 230. FINE LIGHT GRAY STONEWARE PITCHER

Of noble proportions; the cylindrical body with sides spreading to the long rounded shoulder, wide straight-sided cylindrical neck with deep lip; elaborate blue slip decoration applied by brush, band of tulips and leaves around shoulder and around neck. Probably made at the pottery of Richard Clinton Remmey, at Philadelphia.

3- 231. RARE PENNSYLVANIA BANK

Of stoneware with unusual reddish-brown glaze with raised rings of dark brown. Like most pottery banks which were actually used as banks this one was broken long ago and put together again.

[See illustration]

4- 232. MOLDED POTTERY INKWELL

Of light tan stoneware; stamped in the centre band *R. T. Green*. A rare item from the Clark & Fox pottery at Athens, N. Y.

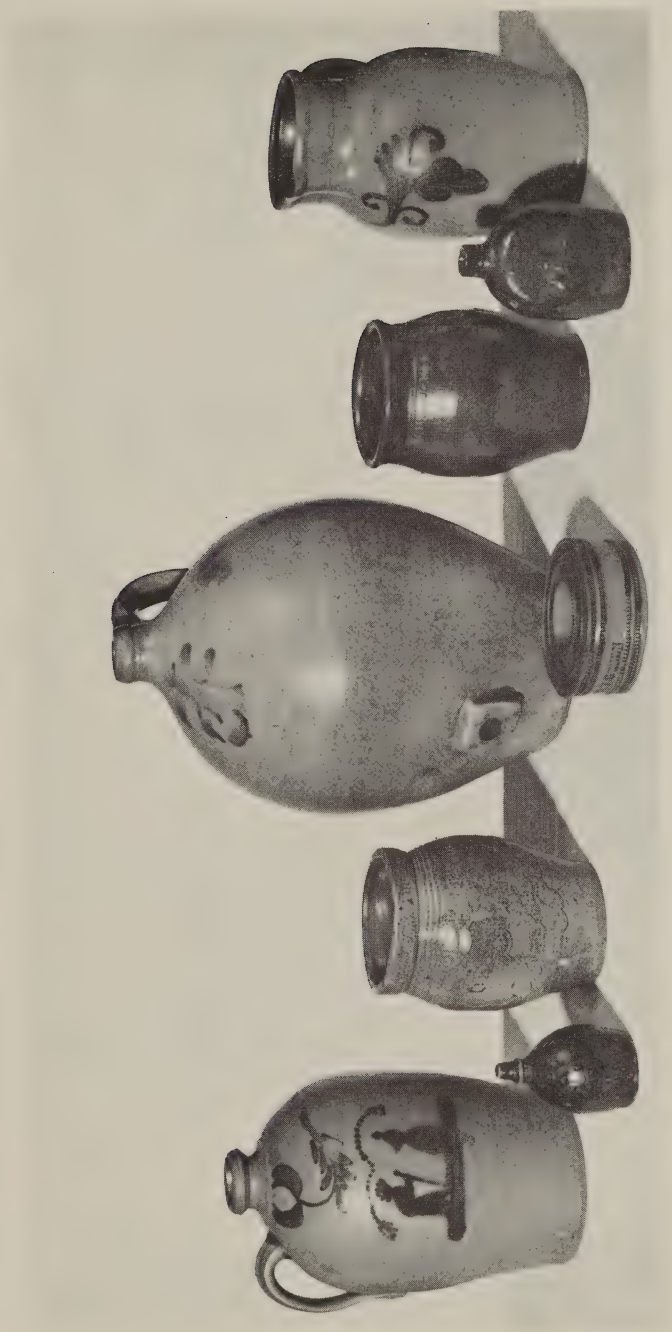
Note: About 1829 Nathan Clark, sr, took Ethan S. Fox into a partnership which lasted about ten years.

[See illustration]

4- 233. BEAUTIFULLY FORMED PITCHER

Of grayish tan stoneware finely speckled with ocher; decorated with a conventionalized flower design in blue slip.

[See illustration]



[238] [231] [236] [237] [232] [234] [235] [233]

IMPORTANT GROUP OF EARLY AMERICAN STONEWARE

Including a rare Clark & Fox inkwell and two choice jars, one made by Warne & Letts, South Amboy, N. J., and the other by Paul Cushman, Albany, N. Y.

234. RARE PAUL CUSHMAN STONEWARE JAR

Covered with Albany slip. Marked around the shoulder *Paul Cushman's Stoneware Factory* 1809.

Note: The stoneware pottery of Paul Cushman, established *circa* 1807 'one half mile west of Albany Gaol' is the earliest of which we have a record in the capital district. In 1834, about a year after Cushman's death, the pottery was taken over by Charles Dillon & Co. Marked Cushman pieces are very rare.

[See illustration]

235. PENNSYLVANIA STONEWARE FLASK

With grayish brown glaze; crudely marked on one side with the initials W L. It is interesting to note that the shape is similar to the Pitkin type glass flasks from western Pennsylvania.

[See illustration]

236. WARNE & LETTS STONEWARE JAR

Blue-gray in color with fleckings of ocher; incised decoration of scalloped crescents; marked *Warne & Letts* 1807. An exceptionally fine example of the stoneware from the pottery of John Warne and John Letts on Cheesequake Creek, South Amboy, N. J. Rare.

[See illustration]

237. CONNECTICUT STONEWARE CIDER JUG

Gray stoneware with ocher mottlings; of very unusual form and with blue decoration.

[See illustration]

238. EXCEEDINGLY RARE STONEWARE JUG

Of dark gray with a charming whimsical decoration in blue slip. It is interesting to note that the artist used the decorative stamp indicating size as the centre of his flower. Unusual collar around mouth. Glaze crack. Probably a Pennsylvania piece.

[See illustration]

239. BELL POTTERY MUG

Red earthenware with a mottled glaze in rich warm browns and cream on the outside and a light greenish yellow on the inside; double strap handle. Marked *John Bell, Waynesboro.*

Illustrations of Numbers 234 to 238, inclusive, appear on the preceding page



[243]

[241]

[240]

[242]

[244]

RARE EXAMPLES OF BELL POTTERY FROM STRASBURG, VA.

Illustrating the achievement in rich brilliant coloring for which this ware is famous

125- 240. RARE BELL POTTERY BOWL

Red earthenware with brilliant glaze of yellow, green, and orange coloring; inside, a yellow slip decoration. Made by S. Bell & Sons, Strasburg, Va.

[See illustration]

40- 241. BELL POTTERY WALL VASE

Red earthenware with quaint relief decoration of a woodpecker and flowers; glazed cream slip enriched with brilliant yellow and green markings. Fine example of the rich brilliant coloring for which the pottery of the Bells is celebrated.

[See illustration]

325- 242. S. BELL & SONS POTTERY PITCHER

With beautiful iridescent green glaze flecked with brown on the outside; on the inside, cream flecked with puce. Rare.

[See illustration]

8- 243. S. BELL & SONS POTTERY JAR

Very fine example of the red earthenware with covering of cream slip enriched with splotches of reddish brown and green. Marked *S. Bell & Sons Strasburg*. Cracked.

[See illustration]

15- 244. SOLOMON BELL POTTERY JAR

Glazed red earthenware; subtle coloring of cream and pale brick red with large bold splotching of metallic red-brown on each side.

[See illustration]

✓ 245. BELL ROCKINGHAM FLOWER POT

Brilliant brown and light yellow markings; of cylindrical form with straight sides spreading from the saucer base to narrow rim. Marked *Upton W. Bell, Waynesboro, Pa.*

Illustrations of Numbers 240 to 244, inclusive, appear on the preceding page

EARLY AMERICAN GLASS

246. BLOWN THREE-MOLD PINT DECANTER

10- Brilliant clear flint glass molded in the geometric pattern of a band of diamond diapering between bands of vertical ribbing; pressed wheel stopper.

247. RARE BLOWN THREE-MOLD DECANTER AND STOPPER

15- Clear flint glass, blown in the Baroque pattern of a chain between wide bands of vertical ribbing. Quart size.

248. BLOWN THREE-MOLD PINT DECANTER AND STOPPER

15- Clear flint glass; molded in the geometric pattern having a wide centre band of diamond diapering with narrow bands of diagonal ribbing above and below, and a band of vertical ribbing at top and bottom.

249. CLEAR FLINT QUART GLASS DECANTER AND STOPPER

12- Blown Three-Mold in pattern of a band of diamond diapering between bands of vertical ribbing.

250. PAIR BLOWN THREE-MOLD DECANTERS AND STOPPERS

35- Quart size; blown from heavy brilliant flint glass in the so-called Shell pattern, rare Type II.

251. LARGE CLEAR FLINT GLASS FLIP

10- Blown in the same pattern as the pint decanter Number 248 of this catalogue.

252. BLOWN THREE-MOLD SAUCE DISH

7- Milky flint glass, decorated by band of vertical ribbing.
Collection of Harold Pitman

253. RARE BLOWN-THREE MOLD PLATE

2- Of clear flint glass, exceptionally fine in quality and of almost eggshell thickness. Pattern consists of a band of vertical ribbing, one of diamond diapering, and one of diagonal ribbing; a ring of eleven concave circles around the pontil. Rare in form.

254. CLEAR FLINT GLASS DISH

5- Blown Three-Mold in the same pattern as the pint decanter Number 248 of this catalogue; of shallow bowl shape with bottom band of ribbing on the bottom of the bowl.

45-
255. IMPORTANT BLOWN THREE-MOLD TUMBLER

Of sparkling clear flint glass molded in one of the rarest geometric patterns. Blown in the same mold as the half-pint decanters Numbers 79 and 481 of this catalogue.

Note: Only one other tumbler blown in this pattern is known. Also, of the half dozen known half-pint decanters three are in the present collection.

[See illustration]

12-10
256. BRILLIANT CLEAR FLINT GLASS DISH

Blown Three-Mold in the elaborate Sandwich geometric design of a band of herringbone ribbing and one of alternate blocks of diamond diapering and sunburst-in-square.

[See illustration]

35-
257. RARE BLOWN THREE-MOLD SALT CELLAR

Of clear flint glass in same pattern as the blue salt Number 146 of this catalogue. In forming this piece the motifs have been drawn out so that the centre of the sunburst is oval instead of circular.

[See illustration]

258. BLOWN THREE-MOLD MUSTARD POT AND CRUET BOTTLES

25-
Clear flint glass blown in Sandwich pattern of vertical ribbing. The mustard pot has a pressed glass cover.

45-
259. PAIR SANDWICH MINIATURE DECANTERS

Blown Three-Mold in geometric pattern with sunburst which has radii from a small dot at focus.

12-10
260. BLOWN THREE-MOLD PITCHER

Exceptionally well-formed, of clear flint glass in a Sandwich geometric sunburst pattern; crack at the handle.

Collection of W. G. Russell Allen

[See illustration]

70-
261. RARE CLEAR FLINT GLASS FLIP

Blown in three-section mold in a rare variation of the geometric pattern having a band of diamond diapering between bands of vertical ribbing. The diamond diapering band is unusual in its narrowness and in the small size of the diamonds.

[See illustration]

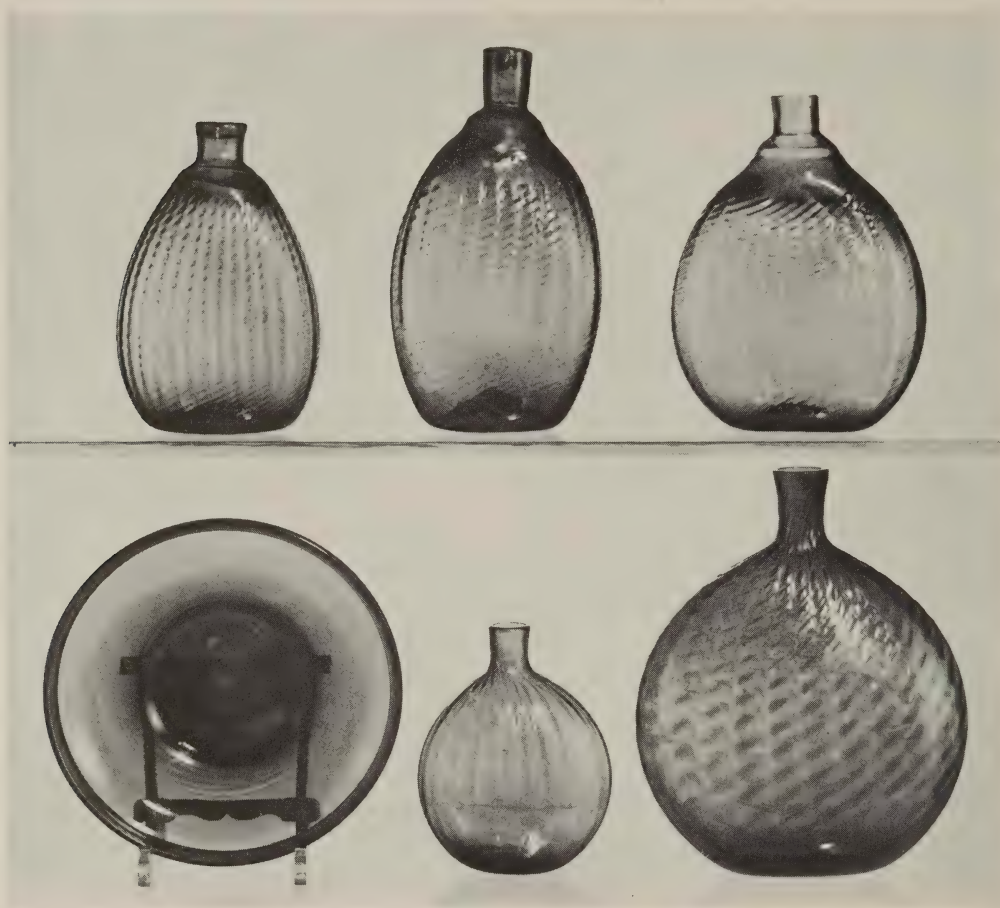


[260]

[289]

[261]

TOP ROW: NUMBERS 257-256-255



[266]

[268]

[269]

TOP ROW: NUMBERS 263-262-267

262. MIDWESTERN FLASK OF PITKIN TYPE

Sparkling deep green glass of yellow tint, molded in a pattern of broad vertical and fine spiral ribs.

See note following flask Number 117 of this catalogue.

[See illustration]

263. RARE MIDWESTERN PITKIN TYPE FLASK

Beautiful clear light amber glass of fine quality, molded in a design of fine spiral and vertical ribbing.

[See illustration]

264. 'OHIO-STIEGEL' CHESTNUT-SHAPED FLASK

Rich deep amber glass; molded and expanded in a pattern of vertical ribbing.

See note following pitcher Number 126 of this catalogue.

265. RARE GOLDEN AMBER FLASK

Of chestnut shape, molded in large ogival design. Beautiful sparkling glass.

266. SHALLOW OHIO DISH

Of rich amber glass, the color shading from red-amber in the base to clear light amber at the rim. This dish, of typical Ohio shape, was blown from the same quality of glass as the 'Ohio-Stiegel' amber flasks.

[See illustration]

267. MIDWESTERN PITKIN TYPE FLASK

Blown from clear yellow-green glass in a pattern of broad vertical ribs and fine spiral ribs.

[See illustration]

268. CLEAR GOLDEN AMBER 'OHIO-STIEGEL' FLASK

Of chestnut shape, molded and expanded in a pattern of vertical ribbing.

[See illustration]

269. IMPORTANT 'GRANDFATHER' FLASK

Golden amber glass blown in the broken swirl pattern. A superlative example of the large chestnut-shaped flasks, which are the acme of 'Ohio-Stiegel' flasks.

[See illustration]

270. PINT FLASK OF BRILLIANT AQUAMARINE GLASS

Of chestnut shape, molded and expanded in a design of swirled fluting.

17⁵⁰

271. OHIO FLUTED BAR BOTTLE

Of sparkling blue-aquamarine glass; large spherical body with long tapering cylindrical neck and narrow rolled lip.

17⁵⁰

272. RARE LIGHT YELLOW-GREEN GLASS BAR BOTTLE

Molded design of swirled fluting to the right. So-called 'swirl' bottle of the type blown in the White glass factory, Zanesville, Ohio.

17⁵⁰

273. IMPORTANT OHIO GLASS CREAMER

Brilliant light green glass molded and expanded in a pattern of large diamonds; the form characteristic of Ohio glass pitchers. Probably blown at the White glass factory, Zanesville, Ohio.

270-

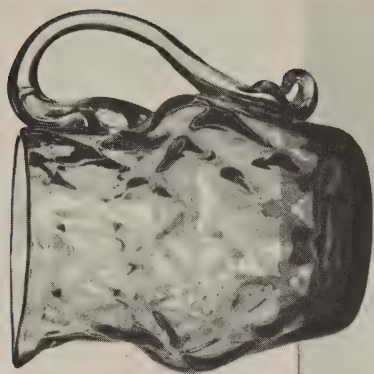
[See illustration]

274. SUPERB OHIO GLASS DEEP BOWL

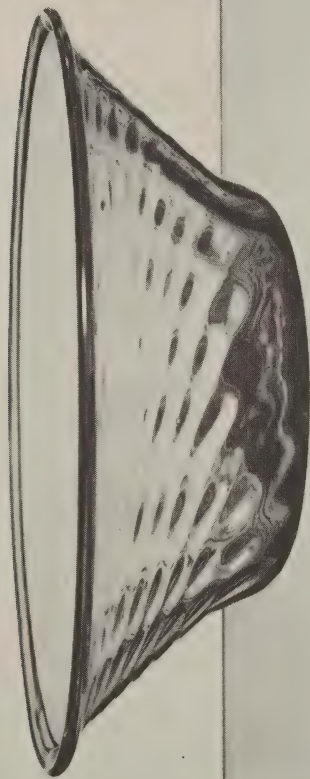
Of clear brilliant aquamarine glass blown in pattern of vertical and swirled ribbing in feathered effect popularly called the broken-swirl. Rare in size.

300-

[See illustration]



[NUMBER 273]



[NUMBER 274]

40- 275. LIGHT AQUAMARINE GLASS BOWL

Blown at the Sandlake glass house near Troy, N. Y., probably during its operation by glass blowers from South Jersey *circa* 1830-3. Individual hand-blown pieces from this window-glass factory are rarities.

[See illustration]

12¹² 276. VERNON BLOWN THREE-MOLD CREAMER

Of aquamarine glass blown in a pattern similar to the Sandwich pattern found on the blue creamer Number 294 of this catalogue. This piece is one of about four known creamers in this design blown at the Mt. Vernon Glass Co. factory at Vernon, N. Y. Cracked.

[See illustration]

45- 277. RARE SUGAR BOWL AND COVER

Of light aquamarine glass; hand-blown, characteristic example of the New York State individual pieces. Probably blown at the Redford Glass Works.

[See illustration]

140- 278. MAGNIFICENT NEW YORK STATE GLASS PITCHER

The brilliancy of metal, deep green aquamarine color, and sturdy form make this pitcher one of the finest examples of New York State off-hand pieces blown by workmen in the bottle and window glass factories.

[See illustration]

75- 279. NEW YORK STATE GLASS DEEP BOWL

Beautifully formed. Similar in color and quality of metal to the preceding pitcher.

[See illustration]

75 280. BRILLIANT AQUAMARINE GLASS BELL COVER

Heavy metal; blown in one of the New York State window glass factories.

Purchased from the Private Collection of George S. McKearin



[279]

[277]

[278]

[276]

[275]

281. EXTREMELY RARE OLIVE-GREEN FLASK

Of ovoid form, tapering from a small base to a wide rounded shoulder sloping to the plain cylindrical neck with sheared mouth. Molded in a pattern of heavy ribbing on wide sides, plain base with dot at the centre. Probably a Connecticut flask.

282. SANDWICH BLOWN THREE-MOLD TOILET BOTTLE

Amethystine flint glass in a pattern of vertical ribbing. The ribbing extends on the ovoid body to a large collar rib at the base of a plain tapering cylindrical neck with wide flange. Blown tam-o-shanter stopper to match.

283. SANDWICH BLOWN THREE-MOLD TOILET BOTTLE

Similar to the preceding; of dark purple blue flint glass.

284. BLOWN THREE-MOLD MUSTARD POT

Clear flint glass, the pattern a band of diagonal ribbing to the left between bands of vertical ribbing. As yet only cruet sets and small tumblers, all from the same mold, have been found in this pattern. Tiny chip on flange.

285. RARE BLOWN THREE-MOLD MUSTARD POT

Clear flint glass molded in a rare geometric pattern composed of narrow bands of fluting, ribbing, and concave circles.

286. BLOWN THREE-MOLD TUMBLER

Unusually fine metal of liquid brilliance. Of straight-sided form molded in a pattern consisting of a band of diamond diapering between bands of vertical ribbing.

287. PAIR RARE HALF-PINT DECANTERS

Blown of clear flint glass in a three-section mold, the pattern a band of diamond diapering between band of vertical fluting. Of unusual form, the slender ovoid body with long tapering neck ornamented by three collars each of three rings.

Collection of Louis G. Myers

288. BLOWN THREE-MOLD CREAMER

Of flint glass in an unusual shade of light blue-purple, blown in a simple Baroque pattern. It is notable that the foot or basal rim was formed in the mold instead of by hand manipulation as is the rule with Blown Three-Mold footed pitchers. Crack.

[See illustration]

289. BLOWN THREE-MOLD CLEAR FLINT MUG

Geometric pattern with sunburst motif like that found on Keene quart bottle glass decanters. Rare item.

[See illustration]

290. TALL BLOWN THREE-MOLD SUNBURST FLIP

Of brilliant silvery flint glass. An unusually fine specimen in quality, clarity of design, and size.

291. PAIR BLOWN THREE-MOLD PINT DECANTERS

With pressed wheel stoppers. Clear glass, the design composed of a band of broad vertical ribbing, three horizontal ribs, a band of swirled ribbing and one of vertical.

292. BRILLIANT CLEAR FLINT GLASS PITCHER

Blown in the same mold as the Keene pint bottle-glass decanters, Numbers 96 and 97 of this catalogue. Clear glass pieces, pitchers in particular, are seldom found bearing this pattern.

[See illustration]

293. RARE BLOWN THREE-MOLD INKWELL

Of clear flint glass molded in one of the Sandwich sunburst patterns. Collection of Louis G. Myers

[See illustration]

Illustrations appear as follows: Number 288 facing page 68; number 289 facing page 58; numbers 292 and 293 facing page 72

294. SANDWICH BLOWN THREE-MOLD CREAMER

Of dark purple-blue flint glass; an especially fine example in shape and color.

Collection of Louis G. Myers

[See illustration]

65-

295. IMPORTANT BLOWN THREE-MOLD SALT CELLAR

Flint glass in an extraordinary shade of royal purple. Unique in this color.

Collection of Louis G. Myers

[See illustration]

75-

296. BLOWN THREE-MOLD SALT CELLAR

Of clear sapphire blue flint glass in a rare pattern of a band of vertical ribbing. Only two or three salts are known in this pattern.

[See illustration]

45-

297. BLOWN THREE-MOLD FLINT GLASS CREAMER

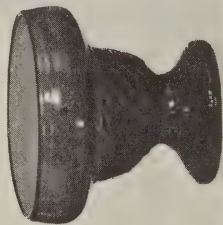
Of dark blue shading to purple-blue in the base; molded in an elaborated Sandwich pattern with herringbone and sunburst motifs. The narrow folded rim is a very unusual feature.

[See illustration]

80-



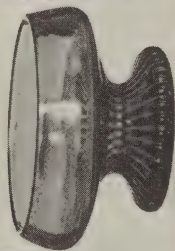
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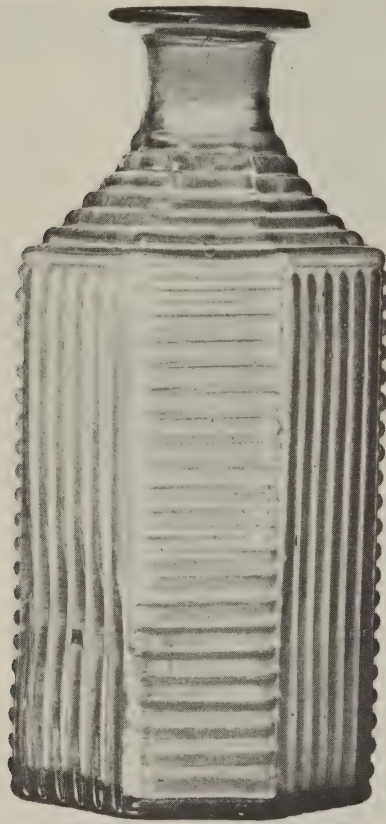
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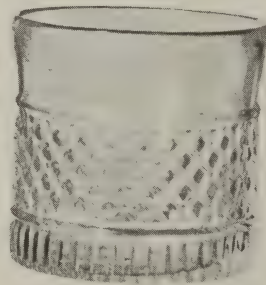
[296]



[297]



[NUMBER 299]



[NUMBER 298]

298. UNIQUE BLOWN THREE-MOLD SMALL TUMBLER

Pale aquamarine glass blown in an inkwell mold.

Note: This tumbler is the only one the writer has ever seen, although there are known to be a few inkwells in the pattern, perhaps half a dozen. So far as the writer has been able to learn, they were found in the South Jersey or in the Midwestern district. For this reason, it is likely that they were a product of a factory in one of those two centres.

[See illustration]

299. RARE LIGHT GREEN GLASS BOTTLE

Blown in a full-size two-piece mold; octagonal body with straight sides vertically ribbed and sloping shoulder horizontally ribbed, short plain cylindrical neck, wide flange.

[See illustration]



[302]

[301]

[302]

PAIR RARE BLOWN THREE-MOLD DECANTERS AND A FOUR-MOLD WATER PITCHER

Blown from superlative flint glass, the decanters in a rare
arch pattern and the pitcher in a Baroque design

50-
300. PAIR SUNBURST PINT DECANTERS WITH STOPPERS

Blown Three-Mold; pale gray-blue flint glass, rare in color.

[See illustration]

45-
301. WATER PITCHER IN BAROQUE DESIGN

Sparkling flint glass, blown in a full-size four-piece mold.

Note: Tradition attributes these pitchers to a factory in Frederick County, Maryland. While there is no more reliable evidence to support the attribution, it is a fact that most of the pitchers which have been traced to their source have emanated from that section of the country.

[See illustration]

42 10
302. PAIR CLEAR GLASS QUART DECANTERS

With pressed wheel stoppers. Blown in full-size three-section mold in rare Gothic arch pattern.

Note: The few pieces the writer has seen molded in this pattern are blown from exceptionally fine quality flint glass of great brilliance.

[See illustration]

10-
303. THREE PERFUME PHIALS

One of Stiegel type in dark purple-blue flint glass with a pattern of swirled ribbing; two, possibly Sandwich products, in pattern of vertical fluting, one of clear glass and the other of green-blue. The latter has a crack in the neck.

Illustrations of Numbers 301 and 302 appear on the preceding page; of Number 300, opposite



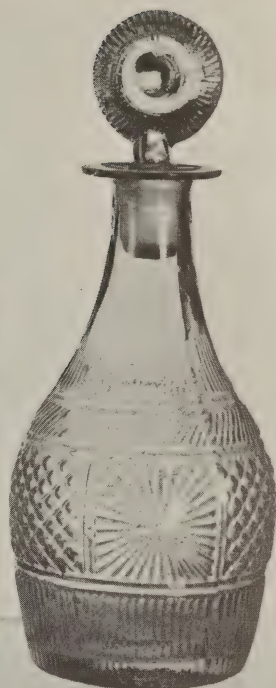
[300]



[293]



[292]



[300]

304. GRACEFUL STIEGEL TYPE CREAMER

Flint glass of unusual light sapphire blue color.

[See illustration]

47¹⁰

305. UNUSUAL STIEGEL TYPE SALT CELLAR

Flint glass of light sapphire blue shading to dark blue in the bottom of bowl and foot. Salts are rarely found in this shade of blue.

[See illustration]

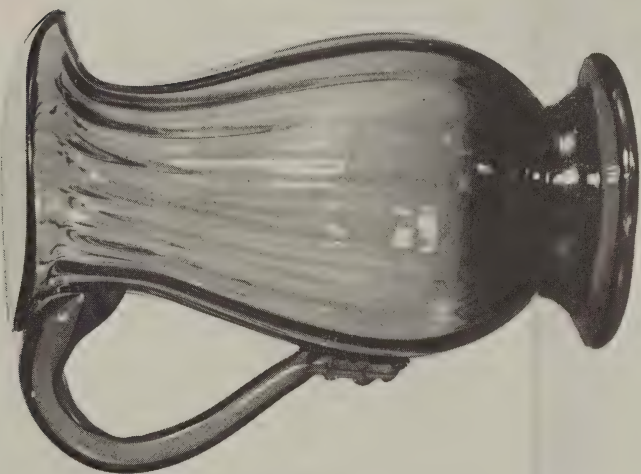
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306. SAPPHIRE BLUE FLINT GLASS CREAMER

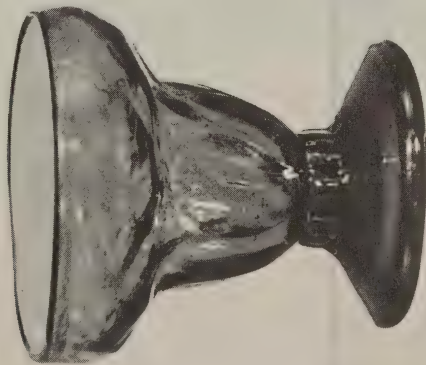
Of Stiegel type. Rare small size and shape. Tip at end of handle missing; chip on the rim.

[See illustration]

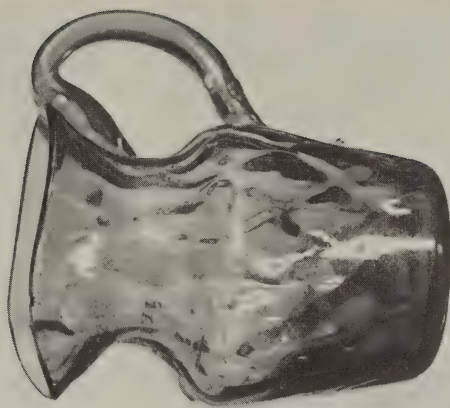
52¹⁰



[304]



[305]



[306]



[NUMBER 308]

[NUMBER 307]

307. RARE STIEGEL TYPE PERFUME BOTTLE

35- Of clear glass, molded and expanded in a design of fluting. Unusual in form. Tiny ribbed ball stopper.

[See illustration]

308. SUPERB COVERED CLEAR GLASS FLIP

100- Brilliant metal of finer quality than that of most flips. Stiegel type decoration of very rare design.

Collection of Harold Pitman

[See illustration]



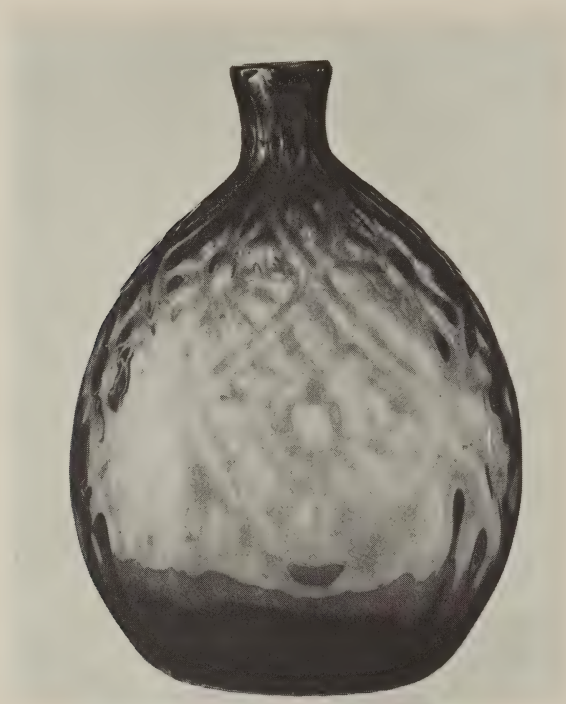
[NUMBER 309]

309. IMPORTANT STIEGEL VASE

Of blue flint glass. The hand-blown plain type like the present example is far rarer than the paneled type.

Purchased from the Original Collection of Herbert Lawton

[See illustration]



[NUMBER 310]

275- 310. STIEGEL AMETHYST PERFUME BOTTLE

Daisy-in-square design of exceptional clarity. These bottles are among the most important examples of American Glass for they were blown in a purely American design.

[See illustration]

275- 311. PAIR SAPPHIRE BLUE BULB VASES

Blown in a dip mold and expanded in a pattern of vertical ribbing. Purchased from the Original Collection of Herbert Lawton

40-
312. XVIII CENTURY WINE BOTTLE WITH OWNER'S SEAL

Dark olive-green glass; of cylindrical form with rounded shoulder, long neck with collared mouth, high kick up in base; on the body below the shoulder, an applied seal with *J Bell* in relief.

✓-
313. OLIVE-AMBER GLASS SMALL DEMIJOHN

Molded; mold marks indicate that it was blown in an unusual mold having a very deep bottom section to which two top sections were hinged.

10-
314. BRILLIANT GREEN GLASS ENORMOUS DEMIJOHN

Large egg-shaped body and short wide neck tapering to a wide flat collar around the mouth.

7/2
315. LIGHT AMBER GLASS SADDLE BOTTLE

Of flattened ovoid form with long slender neck.

6-
316. EARLY LIQUOR BOTTLE

Unusually long slender globular body, short cylindrical neck with collared mouth; olive-amber glass, very deep in color at neck and base.

4-
317. BRILLIANT LIGHT GREEN GLASS DEMIJOHN

Oval body with sides spreading to high shoulder, tapering cylindrical neck with wide flat collar.

5-
318. OLIVE-AMBER GLASS BOTTLE

Of irregular form, ovoid on one side, spherical on the other.

f-
319. DARK OLIVE-GREEN GLASS LARGE DEMIJOHN

Blown in a two-piece mold to form a body in shape resembling a watermelon; long cylindrical neck tapering to collared mouth.

BENNINGTON PORCELAIN AND ROCKINGHAM

OTHER FINE ITEMS INCLUDING A FEW ENGLISH PIECES

320. BENNINGTON PORCELAIN PITCHER

35 16
Palm-tree design in white on dark tan ground; see Spargo, *Potters and Potteries of Bennington*, Plate XXXIII. On bottom, the United States Pottery ribbon mark, which came into use in 1852. Extremely rare in this color combination.

[See illustration]

321. BENNINGTON PARIAN SYRUP JUG WITH METAL LID

10-
Palm-tree design. On the bottom, an ornamental medallion mark with *United States Pottery Co. Bennington, Vt.*

[See illustration]

322. BENNINGTON BLUE AND WHITE PORCELAIN PITCHER

17 1/2
White leaf design in relief on a blue ground. On the bottom, United States Pottery ribbon mark. Cracked.

[See illustration]

323. BENNINGTON PARIAN PITCHER

10-
Molded in floral relief design; one of the most attractive designs created at the United States Pottery. Firing crack. See Spargo, *Potters and Potteries of Bennington*, Plate XIII.

[See illustration]

324. PARIAN 'NIAGARA FALLS' PITCHER

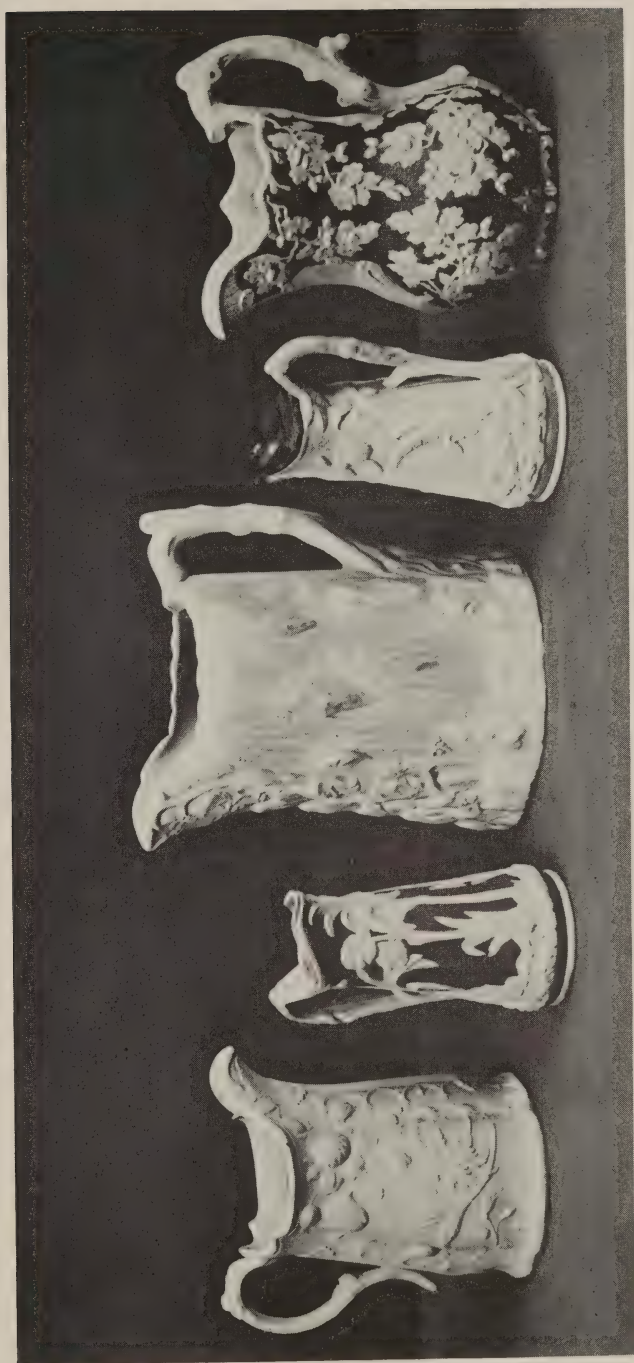
10-
Marked with the ornamental medallion of the United States Pottery Co. Age crack in the bottom.

Collection of Jacob Paxson Temple

[See illustration]

325. BENNINGTON FLINT ENAMEL BOOK BOTTLE

7 1/2
Richly colored mottling of oranges and browns; product of the United States Pottery which was, and is, deservedly famous for its fine glazes. Glaze crack.



[323]

[320]

[324]

[321]

[322]

12¹²
326. BENNINGTON FLINT ENAMEL CREAM PITCHER

Of octagonal form; brilliant glaze in dark rich browns, with tans and blue-green splotches. On the bottom, the famous 1849 oval mark, *Lyman Fenton & Co., Fenton's Enamel, patented 1849, Bennington, Vt.*

See similar pitcher Spargo, *Potters and Potteries of Bennington*, Plate XXIII.

17¹²
327. BENNINGTON FLINT ENAMEL PIE PLATE

Warm brown glaze with splashes of yellow and orange; 1849 mark. Pie plates were rarely marked. Glaze slightly pitted from use.

[See illustration]

12¹²
328. BENNINGTON PIE PLATE

Similar to the preceding and with 1849 mark.

7¹²
329. BENNINGTON ROCKINGHAM TOBY

With grapevine handle; finely mottled glaze in browns and creams. Chip at base in back and at tip of the handle.

5
330. BENNINGTON ROCKINGHAM LARGE PITCHER

Molded in a design of vertical ribs; beautiful tan and brown glaze, which does not completely cover the lip and rim.

32¹²
331. BENNINGTON LARGE FOOT WARMER

Rockingham brown and cream glaze. Of semicircular form with the imprint of two feet slanting to owls' head just below the neck; sides modeled, apparently to resemble feathers, flat back. A chip on front.

[See illustration]

6
332. BENNINGTON PITCHER

Flint enamel of exceptionally fine coloring. One of the best designs in United States Pottery pitchers. Handle crack, lower tip of handle skillfully restored.

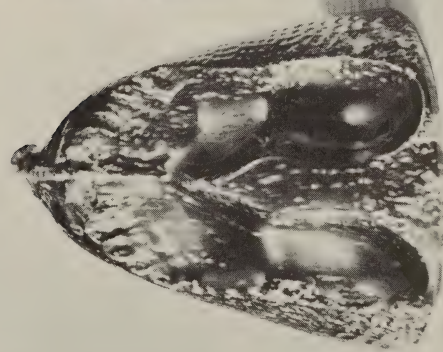
[See illustration]

17¹²
333. BENNINGTON LARGE BOWL

Beautiful example of flint enamel, exceptionally fine in coloring.

[See illustration]

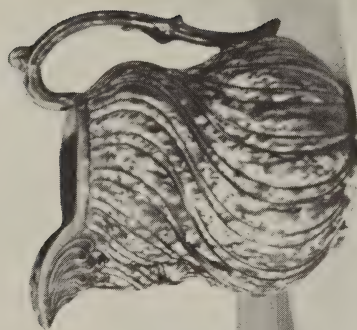
Illustration of Number 327 appears facing page 84; numbers 331 to 333, opposite



[331]



[333]



[332]

334. BENNINGTON COW CREAMER

175- Unusually brilliant Rockingham glaze; original horns, a feature rarely found. Modeled by Daniel Greatbach.

[See illustration]

335. FLINT ENAMEL TOOTH BRUSH HOLDER

75- Exceedingly fine flint enamel in rich browns, cream, yellows, and blue-greens; product of the United States Pottery.

336. BENNINGTON OCTAGONAL PITCHER

5- Flint enamel in deep browns with bits of cream and an unusual sage-green; 1849 mark; chipped.

337. BENNINGTON FLINT ENAMEL BOOK BOTTLE

30- Beautifully mottled in browns, cream, orange, and brilliant green; 'pages' indicated by fine ribs; inscribed *Departed Spirits* above the letter G.

[See illustration]

338. BENNINGTON TOBY TOBACCO JAR

25- Rockingham glaze in cream and brown coloring, the cream predominating; 1849 mark.

339. BENNINGTON COACHMAN BAR BOTTLE

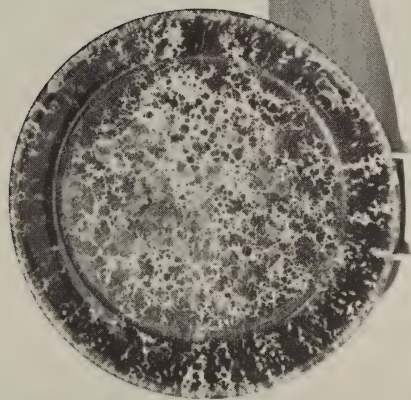
275- Light greenish brown and tan flint enamel; 1849 mark. Feet and part of hat skillfully restored. Very few of these bottles are found with the feet intact. Modeled by Daniel Greatbach.

[See illustration]

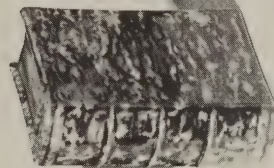
340. RARE ROCKINGHAM LARGE COVERED PITCHER

25- Relief design of grapes and vine, the main vine curving from each side up to the top of the pitcher and into the vine handle, mask lip; on bottom, relief swan and medallion mark of the Swan Hill Pottery, South Amboy, N. J. Rare.

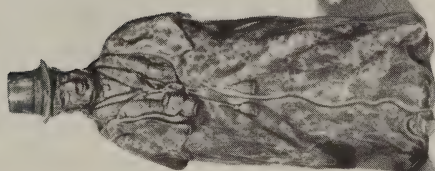
[See illustration]



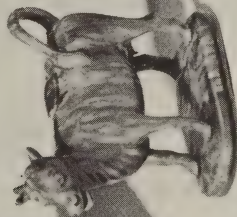
[327]



[337]



[339]



[334]



[340]

341. GOLD-BAND TEA SET

Consisting of teapot, sugar bowl, and creamer; imperfect.

342. WHIELDON 'TORTOISE SHELL' PLATE

Fine example of this attractive English ware, 7½ inches in diameter.

343. WHIELDON NINE-INCH 'TORTOISE SHELL' PLATE

344. GAUDY DUTCH PLATE

Excellent specimen of the colorful earthenware made for the American trade in the early nineteenth century by Riley, a Staffordshire potter. Riley impressed on the bottom.

345. RARE EARLY AMERICAN BEER MUG

Red earthenware with silvery black glaze. Typical eighteenth century shape, decorated by three rows of beading; finely ribbed strap handle; crack at handle.

346. HANDLED LARGE MUG

Red earthenware with splashes of brown in a transparent glaze. Of exceptionally graceful ovoid form with flaring upright rim. Slight chip on rim.

347. TWO DARK RED EARTHENWARE MUGS

[A] Brilliant glaze splashed with purple-brown; of cylindrical form with small strap handle. [B] Early type, lead glaze, of cylindrical form with D strap handle.

348. PENNSYLVANIA POTTERY BOWL

Red earthenware with splashes of rich brown in a transparent glaze; inscribed on the bottom in biscuit *Solomon Miller, October 24, 1849*. Chipped.

349. PENNSYLVANIA POTTERY SMALL MUG

With unusual decoration of black irregular vertical lines and dots in a transparent glaze.

350. ROCKINGHAM POTTERY MUG

Molded with relief decoration of seated figures reminiscent of the toby figure, boot handle; marked on the bottom in biscuit (?) *rookville Potting Company near Pottsville Sch'l Co. Penna.*

351. ROCKINGHAM SMALL CREAM PITCHER
With mask lip, chipped on edge of the lip.
352. EARTHENWARE CREAMER OF FINE TEXTURE
Dull yellow glaze; 'Toby' head forming rim and neck, ovoid body.
353. ROCKINGHAM TOBY
Deep cream closely speckled with brown, rough surface; branch handle. Slight chips on rim.
354. RED EARTHENWARE JAR
With speckled olive-brown glaze; of straight-sided cylindrical form contracted at the top below the upright rim.
355. RARE WHITE PORCELAIN TOBY
Possibly made by the Jersey City Pottery Co. Time crack, handle mended.
356. ROCKINGHAM HISTORICAL LARGE PITCHER
Attractively colored and modeled; relief decoration, George Washington presiding as master mason. Rare piece attributed to the Thomas Haig pottery at Northern Liberties, Philadelphia. Handle check, slight glaze chips on lip.
357. ROCKINGHAM LARGE PITCHER
Brilliant coloring in brown and cream; relief decoration of stag hunt; branch handle. Possibly from the Swan Hill Pottery, South Amboy, N. J.
358. ROCKINGHAM CREAM PITCHER
Of fine coloring; of octagonal form with slender semicordate handle; on base, in the biscuit, *M Clay* in script.
359. POTTERY CREAM PITCHER
Dark brown Rockingham glaze; of oval form with scalloped rim and relief tulip decoration on each side, leaf at lip and handle.
360. ROCKINGHAM LARGE PITCHER
With high relief decoration of a gypsy family in camp; glaze chipped.

[END OF SECOND SESSION]

THIRD AND LAST SESSION

Saturday, March 25, 1939, at 2:15 p. m.

CATALOGUE NUMBERS 361 TO 550 INCLUSIVE

EARLY AMERICAN GLASS

8- 361. TWO AMBER BOTTLES

[A] Handled chestnut-shaped bottle with long cylindrical neck with a collar below the sheared mouth. [B] Bininger's clock bottle of shaded amber glass; around outer edge, the inscription *Bininger's Regulator*, 19 *Broad Street*, N. Y. Attributed to the Whitney Glass Works at Glassboro, N. J.

6- 362. TWO BITTERS BOTTLES

One, clear light amber, inscribed *Doyle's Hop Bitters* 1872; the other, dark red-amber, body ribbed, with inscription on a shield medallion *H. F. & B.*, N. Y.

4- 363. TWO AMBER BOTTLES

One, of clear brilliant amber glass molded with an oval trade mark in relief: in the centre, a scene with monument, inscription *Trade Mark* at top and, in border, *Skilton, Foote & Co.*, *Bunker Hill Pickles*. The other bottle of dark red amber glass molded with the inscriptions *Wm Radam's Microbe Killer*, *Registered Trade Mark Dec. 13, 1887* on a shield bearing the figure of a man threatening Death, as a skeleton, and *Germ Bacteria or Fungus Destroyer, Cures All Diseases*.

6- 364. TWO BARREL BOTTLES

One, rare shade of olive-yellow, with the inscription *Mist Of The Morning S.O.M. Barrett & Company*; the other, light amber with the inscriptions *Distilled in 1848*, *Old Kentucky Bourbon 1849 Reserve* and *A. M. Bininger & Co. 338 Broadway*, N. Y.

4- 365. TWO PATENT MEDICINE BOTTLES

One, square form, dark clear green glass molded with a pine tree on one side with *Patent* above and 1859 below; on another panel, the inscription *L.Q.C. Wishart's*; on a third panel, *Pine Tree Tar Cordial Phila.* The other bottle, square form, dark amber glass with the inscription *Doyle's Hop Bitters*.

366. TWO PLANTATION BITTERS BOTTLES

750

In rare colors; inscribed *S. T. Drake's 1860 Plantation Bitters Patented 1862*. One, puce color; the other, light olive-green.

367. TWO PATENT MEDICINE BOTTLES

5-

One of shaded amber glass molded in the form of an ear of corn; the other of clear light amber glass molded in Gothic design with the inscription *Rottner's Wild Cherry Tonic, Lancaster Pa.*

368. TWO GIN BOTTLES

5-

Of square form with sides spreading to sharp almost flat shoulders, short necks with collared mouths. One of olive-amber glass, cracked; the other of olive-green glass.

369. TWO HISTORICAL PINT FLASKS

6-

[A] Dark brown glass; sheaf of grain, crossed rake, and pitchfork on one side; reverse, *Westford Glass Co. Westford Conn.* [B] Aquamarine glass; flying eagle with pennant in its beak and shield in its talons, above an oval frame enclosing *Pittsburg, Pa.*; reverse, sprays of leaves and semicircle of thirteen stars forming an arch over *Union* above a shield with clasped hands and oval frame enclosing *L.F. & Co.*

370. FLORA TEMPLE WHISKEY FLASK WITH HANDLE

9-

Dark shaded amber glass; on one side, in high relief, a picture of the race horse and inscription *Flora Temple, Harness Trot 2:19 3/4*, below.

371. JENNY LIND CALABASH BAR BOTTLE

25-

Rare brilliant emerald green; *Jenny Lind* above a bust of Jenny Lind enclosed by a wreath of laurel leaves; reverse, *Glass Works* above a glass house and *S. Huffsey* below.

372. RICH CLARET-COLORED LIQUOR BOTTLE

6-

Of flattened chestnut shape with long slender collared neck; unusual ring handle set at base of the neck.

373. EARLY OLIVE-AMBER GLASS BOTTLE

5-

Full of bubbles; spherical body, slightly tapering cylindrical neck with collared mouth; large size.

374. RARE EARLY LIQUOR BOTTLE

6-

Of exceptionally fine dark olive green glass; unusual tapering ovoid body with slender neck and collared mouth.

3- 375. SMALL GLOBULAR BOTTLE

Of olive-amber glass full of bubbles.

4- 376. BRILLIANT CLEAR GREEN GLASS BOTTLE

In the shape of a gourd with long slender neck and flat collar around the mouth.

3- 377. EARLY GLOBULAR BOTTLE

Of olive-amber glass; unusually light in weight.

2- 378. RARE EARLY LARGE WINE BOTTLE

Of fine metal, dark olive green in color; cylindrical body with straight sides, long rounding shoulder, and long neck tapering to the flanged mouth.

4- 379. SMALL WINE BOTTLE

Of light yellow-green glass; similar in form to the preceding bottle and rare in color.

2 1/2 380. XVIII CENTURY WINE BOTTLE WITH OWNER'S SEAL

Dark olive-amber glass, cylindrical body, rounded shoulder, long neck with collared mouth, high kick-up in base; on shoulder, an applied seal with *J. Bell* in relief.

Note: These early wine bottles were one of the commercial products of the glass house of Caspar Wistar and other early South Jersey glass factories.

2- 381. SMALL EARLY GLOBULAR BOTTLE

Of light olive-amber glass full of bubbles; flat narrow band around the sheared neck, instead of the usual collar.

2- 382. GLOBULAR BOTTLE

Of brilliant green glass of slight amber tone.

✓- 383. RARE GLOBULAR BOTTLE

Of heavy 'black' glass with blue bloom, dark olive-green when held to light.

✓- 384. LARGE EARLY BOTTLE

Of clear brilliant olive-amber glass; exceptionally symmetrical in form, spherical body, tapering neck, heavy collared mouth.

385. HEAVY BRILLIANT GREEN GLASS BOTTLE

Globular type with very slender cylindrical neck with collared mouth. An exceedingly fine specimen.

386. RARE LARGE DEMIJOHN

Soft cobalt blue color until held to the light, when its true dark amber color shows. Sides spread in slight curve from small base to high rounded shoulder, long conical neck tapering to rough sheared mouth; just below mouth, a wide band carrying the inscription *Chartier. Do...*

387. SMALL LIGHT AQUAMARINE GLASS FLASK

Molded with a relief design on a square diapered ground; on one side, farming implements and, on the other, a cow.

388. STIEGEL TYPE LAMP REFLECTOR

Of brilliant heavy clear glass, similar to Hunter, *Stiegel Glass, No. 23*.

389. SMALL GLASS INKWELL

Set in square cork holder. Early type.

390. BRILLIANT DEEP SEA-GREEN GLASS FLIP

Of cylindrical form with slightly spreading sides, pushed-up base.

391. SANDWICH BLOWN THREE-MOLD DECANter

Quart size; clear flint glass in Arch and Fern pattern with snake medallion, *Brandy*.

392. BLOWN THREE-MOLD PINT DECANter

In rare Baroque pattern. Unique in color, of pale absinth green.

393. TWO BLOWN THREE-MOLD DECANters AND STOPPERS

Crystal clear flint glass with geometric pattern of a band of broad vertical ribs, one of sunburst-in-square, one of broad swirled ribs, and one of vertical ribs. On one the sunburst band is broken by a medallion with *Rum*. Rare.

394. BLOWN THREE-MOLD 'RUM' DECANter

With pressed wheel stopper; quart size. An excellent example of one of the scarcest types bearing the name of a liquor.

[See illustration]



[395]

[394]

[395]

395. PAIR FLINT GLASS DECANTERS AND STOPPERS

Blown Three-Mold in a pattern of vertical ribbing. Quart decanters are rarely found in this pattern.

[See illustration]

396. BLOWN THREE-MOLD SMALL TUMBLER

Clear flint glass of liquid brilliance; of slender barrel shape patterned with a band of diamond diapering between bands of vertical ribbing. Collection of Harold Pitman

397. CLEAR FLINT BLOWN THREE-MOLD DISH

Of shallow bowl shape, bearing a geometric pattern of ribbings and diamond diapering.

7¹⁰
398. RARE CLEAR FLINT GLASS CRUET BOTTLE

Molded in a Blown Three-Mold pattern peculiar to cruet bottles; solid ball stopper.

[See illustration]

8⁻
399. BLOWN THREE-MOLD MUSTARD POT

Fine quality of flint glass, unusually light in weight. The large tam-o-shanter stopper was blown in a pattern mold and expanded in a design of fine fluting.

Note: In about twenty years of study, mustard pots are the only articles which the writer has found in this pattern and, moreover, but very few.

[See illustration]

25⁻
400. CLEAR FLINT BLOWN THREE-MOLD DECANTER

Of about quarter-pint capacity. Geometric pattern with elaborate sunburst motif. Rarest size decanter form in any pattern.

[See illustration]

10⁻
401. SANDWICH SAPPHIRE BLUE TOILET BOTTLE

Blown Three-Mold in a pattern of spiral ribbing.

60⁻
402. PAIR OLIVE-AMBER GLASS QUART DECANTERS

Blown Three-Mold in the same pattern as Number 393 of this catalogue. Product of the Mt. Vernon Glass Co., Vernon, N. Y. Never had stoppers.

46⁻
403. SLENDER BARREL-SHAPED FLIP

Blown Three-Mold; clear flint glass of superlative quality. Collection of Louis G. Myers

[See illustration]

9⁻
404. BLOWN THREE-MOLD SALT SHAKER WITH METAL CAP

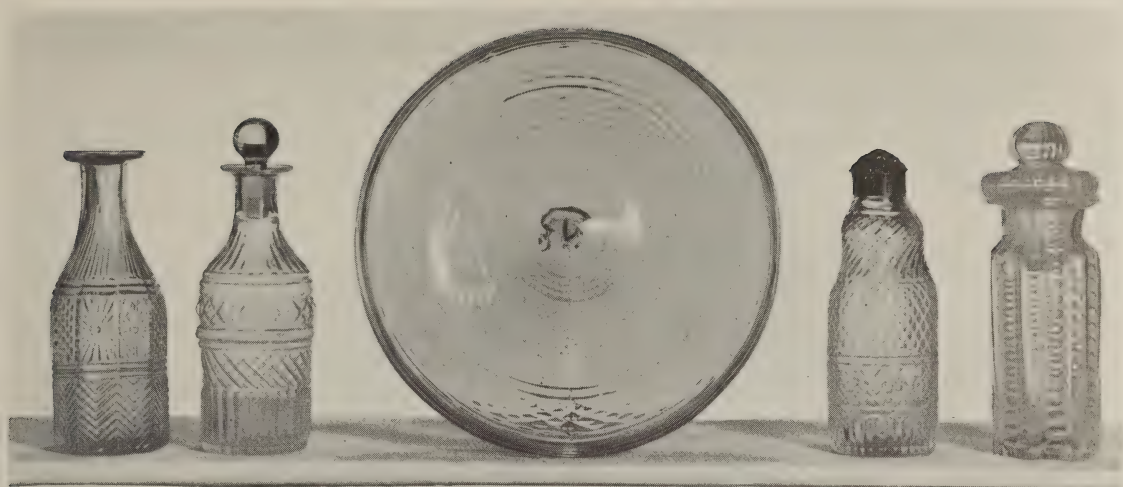
Unusual form. Salt shakers are seldom found in this pattern. Collection of Louis G. Myers

[See illustration]

17¹⁰
405. CLEAR FLINT BLOWN THREE-MOLD CRUET BOTTLE

Of rare nonagonal form; unusual geometric Sandwich pattern having two of the sunburst motifs.

[See illustration]



[482]

[481]

[400]

[481]

[403]

TOP ROW: NUMBERS 405-398-479-404-399

37¹² 406. RARE BLOWN THREE-MOLD SMALL DECANTER

Of about quarter-pint capacity. Pattern of a band of diamond diapering between bands of vertical ribbing; pressed ball stopper.

95- 407. BRILLIANT SAPPHIRE BLUE QUART DECANTER

Blown Three-Mold in Baroque so-called Shell pattern. Rare in color.

12¹⁴ 408. RICH PURPLE-BLUE FLINT GLASS SALT CELLAR

Blown Three-Mold in a pattern consisting of a band of vertical ribbing and one of alternate blocks of diamond diapering and sunburst with radii from the focus. Very unusual form. Slight crack.

17¹² 409. UNIQUE AQUAMARINE GLASS TUMBLER

Blown in a two-piece mold probably designed and used to make pepper sauce bottles. Straight spreading sides, the lower half decorated with eight sunken panels producing an octagonal form, four of the panels decorated with a Gothic arch over a cross.

EARLY PENNSYLVANIA POTTERY

3- 410. PENNSYLVANIA TEA CADDY

Of red earthenware with manganese glaze. Of unusual form, with wide cylindrical neck, ovoid body flattened on one side on which is scratched in the glaze *P. W.* 1863. Made by Peter Wentz. Small chip on the mouth.

Collection of Jacob Paxson Temple

17¹² 411. RED EARTHENWARE JAR WITH COVER

Unusual crackled brilliant yellow glaze, with traces, only, of the yellow on the cover. An exceedingly rare example of the Pennsylvania potters' art.

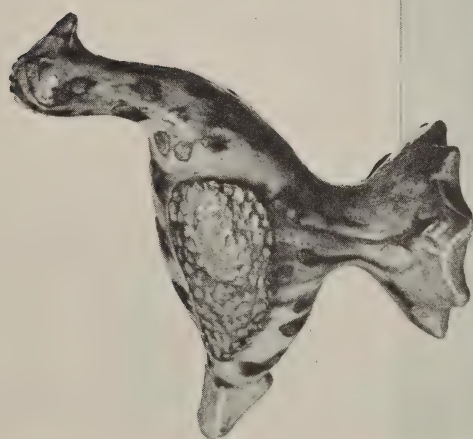
[See illustration]

30- 412. PENNSYLVANIA POTTERY BANK

In form of a poodle; brilliant glaze predominately green with splashes of purple-brown and tan.

[See illustration]

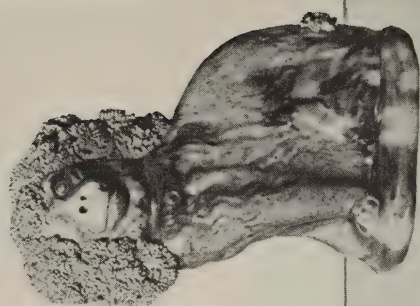
Illustration of Number 411 appears facing page 98; of number 412, opposite



[413]



[414]



[412]

35- 413. RARE PENNSYLVANIA BIRD BANK

Red earthenware modeled in the form of a bird, with splashes of purple-brown in transparent glaze.

[See illustration]

12¹⁰ 414. LARGE POTTERY BANK

In form of a miniature Empire bureau; made by Elizabeth D. Herr, Philadelphia. A very rare piece, of which there is another example in the Pennsylvania Museum.

Collection of Jacob Paxson Temple

[See illustration]

15- 415. POTTERY GREASE LAMP

Of red earthenware with crude rough manganese glaze; marked on the bottom in biscuit *J. L. Blaney, Cookstown, Pa.* Rare.

Note: In 1825 the town of Freeport, Fayette County, Pennsylvania, changed its name to Cookstown. In 1854, the townsfolk decided that Fayette City was a more fitting name so they abandoned Cookstown. While the exact dates of Justus Blaney's pottery are not available at this writing his Cookstown mark undoubtedly falls between 1824 and 1854. It is known that he shipped most of his products down the Monongahela River.

[See illustration]

7¹⁰ 416. RARE EARLY POTTERY MUG

Slip-covered red earthenware with bold bright colorings of chocolate brown, cream, and green. A rare example of the Pennsylvania pottery from Bucks County.

[See illustration]

6- 417. POTTERY VASE OF CLASSICAL FORM

Pennsylvania red earthenware with metallic 'black' glaze, slightly chipped.

8- 418. PENNSYLVANIA POTTERY PITCHER

Well-shaped, with incised decoration of lines and drapery swags under transparent glaze; finely ribbed neck and handle.

Illustrations of Numbers 413 and 414 appear on the preceding page; of numbers 415 and 416, opposite



[420]

[416]

[411]

[422]

[415]

11- 419. RARE EARLY PENNSYLVANIA VASE

Unusual in shape and coloring. Red earthenware with brilliant crackled glaze of mottled greens and oranges.

[See illustration]

22¹⁰ 420. PENNSYLVANIA ORNAMENTAL TILE

Red earthenware with transparent glaze; decorated with incised design composed of heart motifs. A rare item.

[See illustration]

17¹⁰ 421. PENNSYLVANIA POTTERY JAR

Exceptionally fine piece in grace of form and beauty of coloring. Sage-green glaze enriched with splashes of iridescent browns and oranges.

[See illustration]

22¹⁰ 422. EARLY POTTERY DOG

Pennsylvania red earthenware, with green and purple-brown glaze on the dog and transparent glaze on the base. A rare piece attributed to a Walters Pottery, Pennsburg, Pa., 1790.

[See illustration]

17¹⁰ 423. NEW GENEVA POTTERY JAR

Dull red earthenware decorated with a brown slip sweeping stylized flower and leaf design characteristic of this little-known pottery.

[See illustration]

55- 424. IMPORTANT PENNSYLVANIA POTTERY CHURN

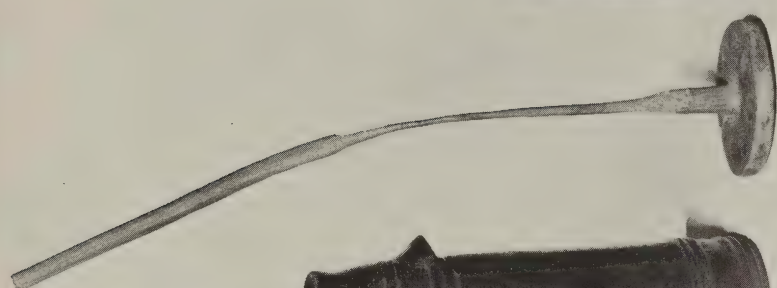
With original cover and churning stick. Dark red clay with deep brown and olive-green glaze. A unique specimen, excepting an incomplete one in the Pennsylvania Museum. Cracked.

[See illustration]

Illustrations of Numbers 420 and 422 appear on the preceding page; the others, opposite



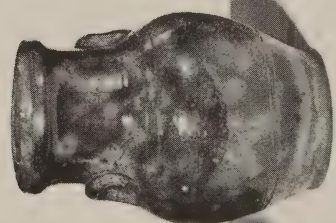
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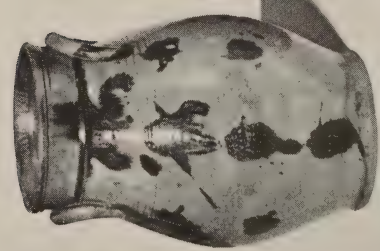
[424]



[424]



[419]



[421]



[NUMBER 425]

425. JOHN BOYER JARDINIÈRE

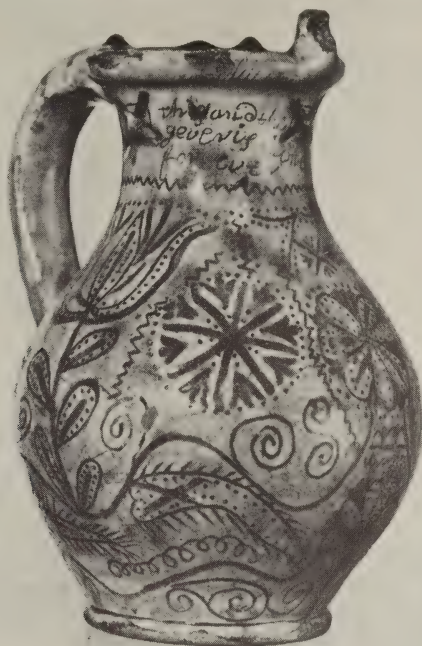
90- A remarkable example of the potter's art. Red earthenware covered with yellow slip with splashes of brilliant green, further decorated with bands of interlacing arches and with applied crimped moldings; around the rim, an inscription in Pennsylvania German, the name of the maker, and the date January 20d 1830. In spite of its imperfect condition, this is one of the most important pieces of Pennsylvania folk pottery.

Note: About 1810 John Boyer established his pottery near Pottsville, Schuylkill County, Pa.

[See illustration]



[NUMBER 426]



[NUMBER 427]

426. PENNSYLVANIA POTTERY SUGAR BOWL WITH COVER

Heavy dark red earthenware, the body decorated with sgraffito guilloche with a dot in the centre of each link cut through a thin metallic brown slip, traces of yellow slip bands at the bottom; the cover decorated with a band of stippled yellow slip, guilloche, and plain band. Date 1793 scratched on the bottom. An exceedingly rare piece. Fair condition.

[See illustration]

427. UNIQUE SGRAFFITO PUZZLE JUG

Red earthenware with thin yellow slip cover; elaborate tulip and geometric sgraffito decoration and, on the front, the initials *SW 1775*, around the neck the inscription *This and the giver is Thine forever*. This presentation piece is one of the great rarities of Pennsylvania sgraffito ware. Chip on tiny tube.

[See illustration]

428. SGRAFFITO DECORATIVE PIE PLATE

Dated 1809

Red earthenware, the inside covered with yellow slip through which a well-composed flower design was cut, touches of green on leaves and flowers; around the side, an inscription in Pennsylvania German which, literally translated, says *All times ago it was so an old man was worth to be happy*.

[See illustration]

429. PENNSYLVANIA SGRAFFITO DEEP DISH

Dated 1769

Red earthenware with traces of yellow slip. Stylized characteristic tulip and flower design in the centre; around the side, the date 1769 and an inscription in Pennsylvania German, a pithy but slightly risqué saying.

Collection of Jacob Paxson Temple

430. RARE SGRAFFITO PIE PLATE

Dated 1798

Beautifully designed sgraffito decoration cut through yellow slip; a hill on which stands a large peacock under a curving spray of flowers with the inscription *This is the Peacock*, 1798. Made by John Leidy of Franconia Township, Montgomery County, Pa.

Collection of Jacob Paxson Temple

[See illustration]

431. SGRAFFITO PENNSYLVANIA PIE PLATE

Dated 1823

Red earthenware with the inner surface covered with clear light yellow slip through which was cut a boldly designed flower group. Made by John Monday.

[See illustration]

432. PENNSYLVANIA SLIP-DECORATED BOWL

Of circular form with spreading ogee sides; slip decoration in bright yellow and purple-brown with splashes of green. A rare piece in exceptionally fine condition.

Collection of Edwin Atlee Barber

[See illustration]



[428]

[434]

[430]

TOP ROW : NUMBERS 431-432-435



[NUMBER 433]

433. UNIQUE PENNSYLVANIA SGRAFFITO PLATE

Dated 1790

260- Ocher and green splashes on yellow slip; deeply cut remarkable design with tree, stag, and flower sprays as the principal motifs. This is the only specimen known with the signature of Isaac Stout, Bucks County potter.

Collection of Jacob Paxson Temple

[See illustration]

30- 434. SGRAFFITO DECORATIVE LARGE PLATE

Pennsylvania red clay with light cream slip, splashed with green; sgraffito flower design of unusual charm. Crack.

[See illustration]

95- 435. PENNSYLVANIA POTTERY PIE PLATE

Touches of green enliven the yellow slip in which are the inscription, in script, *Never Give a Certainty for an Uncertainty* and a severe geometric design drawn with a compass. The use of the compass in laying out a design on the material to be decorated has rarely ever been applied to pottery. This perhaps unique American piece, in practically mint condition, was originally in the collection of Governor Pennypacker of Pennsylvania, later in that of John Paxson Temple.

[See illustration]

AMERICAN ROCKINGHAM PITCHERS

70 436. ROCKINGHAM CREAM PITCHER

With brilliant brown and tan mottlings and relief decoration of flower garlands, rabbit, and bird; mask spout and hound-head handle. Made in the pottery of Edwin Bennett, Baltimore, Md.

[See illustration]

125 437. ROCKINGHAM HOUND-HANDLED PITCHER

Glaze of rare coloring, browns, tans and greens. Of octagonal form with relief decoration of game hanging on the panels of each side—a wild fowl, a stag, a boar, and a rabbit; under the lip, a spread eagle. Crack.

60- 438. HOUND-HANDLED LARGE PITCHER

Exceptionally fine Rockingham glaze in soft rich browns and tans. On one side, in high relief, boar hunt, and on the other, stag hunt. Beautifully modeled hound handle. Unlisted mark on the bottom, (?) *rookville Works Pottsville Schy'l Co. Penna*, the first letter indistinct.

[See illustration]

Illustrations of Numbers 434 and 435 appear facing page 104; of numbers 436 and 438, facing page 108

439. ROCKINGHAM HOUND-HANDLED PITCHER

Very dark rich brown with slight mottling of cream; relief decoration of a boar hunt on one side, a stag hunt on the other and a raised seal on the bottom. The lettering on the seal is indistinct but the mark and the design are those of Harker, Taylor & Co., East Liverpool, Ohio, contemporary of the United States Pottery Co. of Bennington, Vt.

440. RARE HOUND-HANDLED PITCHER

Deep brilliant mahogany-color glaze with a hunting scene skillfully picked out and highlighted with a lighter color. Made by William E. Warner, West Troy, N. Y.

Note: So far as the writer has been able to ascertain, writers on American pottery have made no mention of William E. Warner. Just when he started his pottery the writer does not know, but he is listed in the first city directory in 1853. While his principal products seems to have been stoneware, he did make some Rockingham ware. The writer has seen only two marked pieces of his Rockingham ware, a flower pot and a pitcher identical with this unmarked one.

[See illustration]

441. RICHLY COLORED ROCKINGHAM PITCHER

With large hound handle; relief decoration of a hunting scene, the hunter with dog on one side and a running stag on the other. Chip on lip.

[See illustration]

442. ROCKINGHAM HOUND-HANDLED PITCHER

Light brown and tan in coloring; a bird-hunting scene in relief with, on one side, a dog at the side of a hunter kneeling to take aim and, on the other, two birds in trees.

[See illustration]

443. EXTREMELY RARE HOUND-HANDLED PITCHER

Unusual Rockingham glaze; rare relief design of a fire brigade with fire engine. Marked *A. Cadmus Congress Pottery, South Amboy, N. J.*

Note: In 1849, Abraham Cadmus bought the old Congress Hill Pottery which had been established on the beach at the foot of Bordentown Turnpike by William Hancock, an English china manufacturer. Cadmus operated the pottery until about 1854. The writer has been unable to find any previous listing of the mark used by Cadmus and has seen only one other pitcher from this mold, namely, an unmarked one owned by the Metropolitan Museum of Art.

[See illustration]



[441]

[436]

[438]

TOP ROW: NUMBERS 443-440-442

756
444. SMALL OHIO POTTERY POODLE

Earthenware with dark Rockingham glaze.

8-
445. OHIO POTTERY POODLE

Glaze of rare coloring, shades of brownish puce; small chip on base.

5-
446. ROCKINGHAM OCTAGONAL PITCHER

Unusual glaze of brown and tan with splotches of green; cracked.

10-
447. ROCKINGHAM POTTERY PITCHER

Relief decoration of a stag hunt; on one side, the stag and three hunting dogs and, on the other, two hunters on horseback; branch handle. Large raised M on the base.

10-
448. RARE ROCKINGHAM HISTORICAL PITCHER

'Viking' mask lip. On each side, high relief decoration of star and rays above a spread eagle with arrows and an olive branch in its talons, perched on the Liberty Bell; at the sides, a floating pennant with *E. Pluribus Unum*. Made at the Haig Pottery, Northern Liberties, Philadelphia. Slight chip on rim.

Collection of Jacob Paxson Temple

[See illustration]

✓
449. ROCKINGHAM LARGE HISTORICAL PITCHER

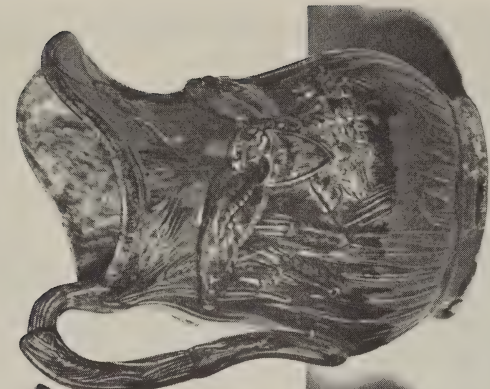
Slightly mottled, light brown tan in color. Elaborate well-composed design with cannon, cannon balls, drum, and flags, a spread eagle perched on a shield as the central motif. Chip on lip.

[See illustration]

125
450. RARE HISTORICAL PITCHER

Beautifully mottled Rockingham glaze; unusually graceful in form. The official American eagle appears on each side in high relief.

[See illustration]



[450]



[449]



[448]

EARLY AMERICAN GLASS

35- 451. BRILLIANT LIGHT GREEN GLASS BOWL

Of circular form with slightly ogee sides and flaring folded rim. A fine example of the individual off-hand pieces blown in the mid-nineteenth century by the blowers in the bottle factory at Lockport, N. Y.

45- 452. REDFORD AQUAMARINE GLASS MUG

Brilliant clear metal with superimposed lily pad decoration. An extremely important specimen of American glass. Not only are identified pieces from the Redford Glass Works seldom found but a lily pad decorated mug from any factory is almost unique. Handle crack.

Note: The glass house at Redford, N. Y., was established by John Foster, an itinerant glass-house superintendent, and sponsored by Troy business men. It operated from 1831 to 1843.

[See illustration]

72- 453. SANDLAKE GLASS DEEP BOWL

Of deep green aquamarine window glass; an unusually wide fold on the edge of the flaring-rim.

See Number 275 of this catalogue.

45- 454. NEW YORK STATE SUGAR BOWL AND COVER

Of brilliant aquamarine window glass. Note the difference in shape from the sugar bowl Number 277 of this catalogue.

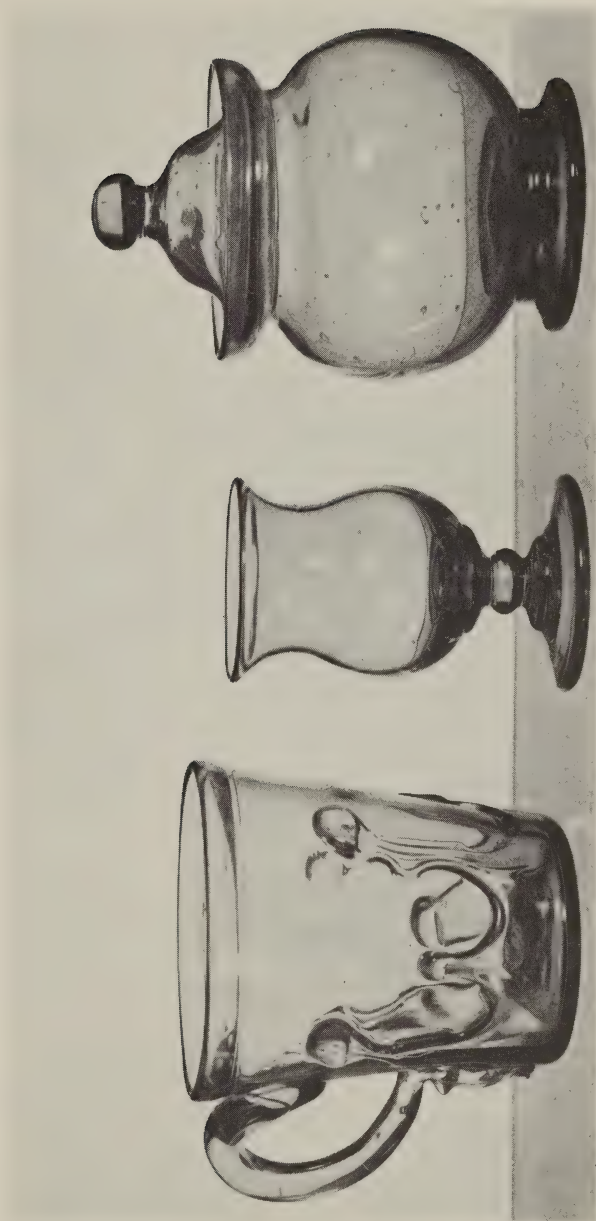
[See illustration]

60- 455. SMALL REDWOOD GLASS VASE

Of blue-aquamarine window glass. The blower has skillfully combined sturdiness with grace in forming this unusual piece.

Note: The Redwood glass works were established at Alexandria, N. Y., in 1833 by John Foster of Redford and produced window glass until 1860. The few known offhand pieces of Redwood glass are characterized by brilliancy and blue tone in the metal.

[See illustration]



[452]

[455]

[454]

175- 456. TWO NEW YORK STATE GLASS SAUCE DISHES

Of blue-aquamarine glass, hand-blown; of circular form with sides spreading to a narrow folded rim.

35- 457. SOUTH JERSEY LILY-PAD CREAMER

Gracefully formed from pale aquamarine glass. Small rounded body carrying an unusually delicate lily-pad decoration, slender cylindrical neck with flaring rim and small lip; tiny crimped foot; and slender loop handle. Size rarely found with these decorative features.

Collection of Harold Pitman

32- 458. UNIQUE SOUTH JERSEY GLASS VASE

Beautiful shade of clear amber; melon-shaped body contracting at the short neck with flaring rim; small applied crimped foot.

65- 459. RARE SOUTH JERSEY FOOTED BOWL

Of exceptionally fine clear olive-green bottle glass; circular bowl, the sides flaring slightly to a wide heavy folded rim and curving at the bottom to a small circular foot.

30- 460. CREAMER OF SOUTH JERSEY TYPE

Heavy glass of an unusual shade of bright yellow-green. Slender ovoid body tapering to a wide neck with narrow flaring rim and resting on a solid applied and crimped foot; semi-cordated handle. Minute chip on handle.

30- 461. LARGE SOUTH JERSEY BOWL

Heavy brilliant light green glass; of circular form with short straight sides and wide flat flaring folded rim.

20- 462. UNUSUAL SOUTH JERSEY PITCHER

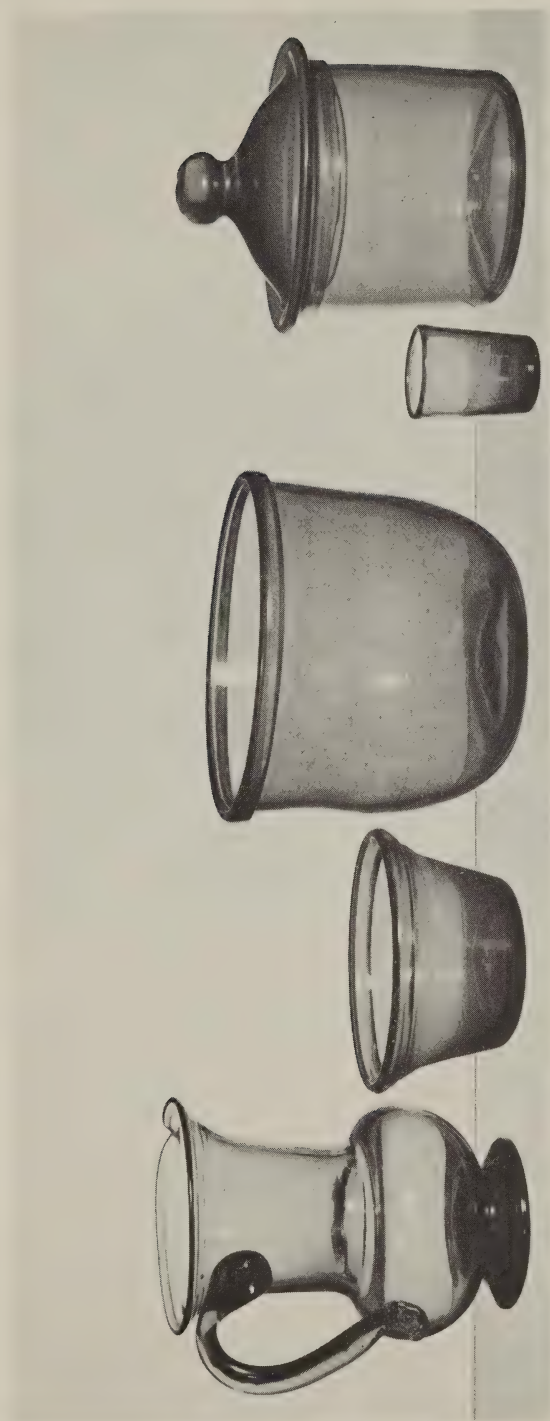
Of clear light yellow-green glass; large globular body, long cylindrical neck with wide deep lip, long broad loop handle.

50- 463. UNIQUE SOUTH JERSEY COVERED JAR

Fine glass in a beautiful shade of blue enriched with streakings of darker blue.

Collection of W. G. Russell Allen

[See illustration]



[463]

[474]

[464]

[465]

[466]

IMPORTANT EXAMPLES OF SOUTH JERSEY INDIVIDUAL HAND-BLOWN GLASS

86- 464. IMPORTANT SOUTH JERSEY DEEP BOWL

Hand-blown, soft gray-blue glass. A fine example of the rare early blue pieces.

[See illustration]

30- 465. SMALL EARLY BLUE GLASS BOWL

Beautiful South Jersey hand-blown piece.

[See illustration]

100- 466. RARE SOUTH JERSEY BLUE GLASS PITCHER

Exemplifying the fine workmanship of the South Jersey glass blowers.

[See illustration]

80- 467. LILY-PAD PITCHER OF AQUAMARINE GLASS

Similar in form to the preceding blue pitcher: the low rounded body carrying an early type of lily-pad decoration, long cylindrical threaded neck flaring at the rim with tiny lip, applied crimped foot, and semi-ear-shaped double strap handle. An exceptionally fine specimen embodying the outstanding early South Jersey applied and tooled decorative devices which are seldom found in this combination.

85- 468. SOUTH JERSEY SHALLOW BOWL

Of clear rich yellow-green glass of a most arresting shade; unusual circular form with spreading ogee sides and wide flaring flat rim. Rare. Collection of Louis G. Myers

200- 469. UNIQUE 'BLACK' GLASS SUGAR BOWL AND COVER

Heavy deep red-amber bottle glass. The capacious bowl seems to rest in the unusual form of superimposed swagging. One of the greatest rarities in American hand-blown glass.

[See illustration]

Illustrations of Numbers 464 to 466, inclusive, appear on the preceding page



UNIQUE 'BLACK' GLASS SUGAR BOWL AND COVER

One of the Greatest Rarities in American Hand-blown Glass

[NUMBER 469]

470. IMPORTANT LATE XVIII CENTURY CANDLESTICKS

South Jersey individual hand-blown pieces of brilliant light green glass, unique in form; one cracked.

Original collection of J. B. Kerfoot

[See illustration]

471. SOUTH JERSEY HAND-BLOWN PIECE

Of light green glass with yellow tint and flecks of opaque white; tiny cone-shaped bowl resting on hollow knop stem and high domed foot. Not a commercial product, but an individual piece probably intended for a cordial glass.

Purchased from the Private Collection of George S. McKearin

472. GREEN GLASS TRENCHER SALT

Hand-blown; shallow bowl, the outside curving to a hollow knop above a high sloping circular foot; the bowl formed by pushing the end of the bubble of glass inward resulting in a space between the inside and outside of the bowl, a space gradually widening toward the knop. Rare form.

473. SHALLOW SOUTH JERSEY DISH

Of light green bottle or window glass with short straight sides and wide flaring rim with folded edge.

474. SOUTH JERSEY WHISKEY GLASS

Hand-blown, of rare clear light blue glass.

Collection of W. G. Russell Allen

[See illustration]

475. SOUTH JERSEY GLASS VASE

Of rich clear amber color; in cylindrical form with wide heavy folded rim and tapering at the bottom to a flat applied circular foot.

Illustration of Number 474 appears facing page 114



SOUTH JERSEY XVIII CENTURY CANDLESTICKS

Important Hand-blown Pieces of Unique Form

[NUMBER 470]

37-16 476. PAIR BLOWN THREE-MOLD QUART DECANTERS

With stoppers to match. Blown in Baroque Horn o' Plenty design; probably a Sandwich product. Note the similarity in pattern to the lamp Number 55 of this catalogue.

[See illustration of one]

8- 477. BLOWN THREE-MOLD BAROQUE PITCHER

Exceedingly brilliant clear flint glass; hollow blown handle, an unusual type on Blown Three-Mold pitchers. Rare in this pattern. Cracked.

[See illustration]

10- 478. CLEAR FLINT GLASS FLIP

Metal of crystal brilliance and unusually thin; Blown Three-Mold pattern of diamond diapering between bands of vertical ribbing, rare type of diamond in diapering. Tiny chip on rim.

55- 479. RARE BLOWN THREE-MOLD DISH

Like Number 256 of this catalogue in shape and pattern but a larger size.

Collection of Louis G. Myers

[See illustration]

25- 480. PAIR BLOWN THREE-MOLD DECANTERS AND STOPPERS

Quart size in rare form: cylindrical with sides tapering through the short plain neck to a wide flange, blown in a geometric pattern with sunburst having radii from the focus.

85- 481. PAIR CLEAR FLINT GLASS HALF-PINT DECANTERS

One of the rarest of half-pint decanters and patterns in Blown Three-Mold.

See note to Number 255 of this catalogue.

[See illustration]

40- 482. BLOWN THREE-MOLD SMALL TUMBLER

Of clear flint glass, blown in a geometric pattern with a very rare sunburst motif. Rare.

[See illustration]

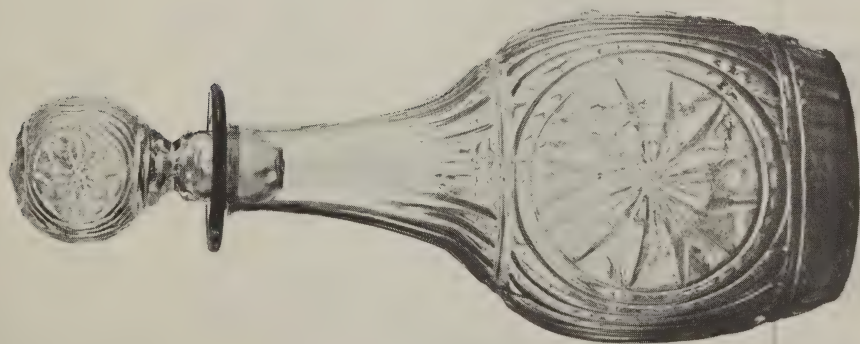
Illustrations of Numbers 479, 481, and 482 appear facing page 94



[476]



[477]



[483]

483. PAIR BLOWN THREE-MOLD DECANTERS

With stoppers to match in pattern; clear flint glass blown in the rare 'Star and Ribbing' pattern; quart size.

[See illustration of one]

484. PAIR CLEAR FLINT PINT DECANTERS AND STOPPERS

Blown in three-section mold in 'Shell' design Type I.

485. SANDWICH BLOWN THREE-MOLD MINIATURE CREAMER

Brilliant dark sapphire blue flint glass blown in the mold for miniature decanters, like Number 259 of this catalogue. A rarity in this color.

Collection of Louis G. Myers

[See illustration]

486. BRILLIANT CLEAR AMETHYST SALT CELLAR

Molded in geometric pattern. An exceedingly important piece of Blown Three-Mold glass, not only for its large size and unusual shape but also, and principally, for its rare amethyst color of a shade in which only about a half-dozen pieces have been found.

[See illustration]

487. BLOWN THREE-MOLD CREAMER

Of dark purple-blue flint glass molded in one of the most intricate and beautiful of the geometric patterns.

[See illustration]

488. BLUE BLOWN THREE-MOLD SAUCE DISH

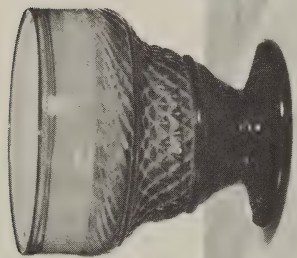
In pattern of a band of vertical ribbing, one of sunburst-in-square, one of diamond diapering; dark purple-blue flint glass. One of two known specimens.

[See illustration]

Illustration of Number 483 appears on the preceding page



[488]



[486]



[485]



[487]

OUTSTANDING BLOWN THREE-MOLD PIECES

In the Highly Desirable Blue and Amethyst Flint Glass

325- 489. OPAQUE WHITE BLOWN THREE-MOLD PITCHER

Blown in a pattern of three bands of diagonal ribbing separated by two wide horizontal ribs and topped by eight. Ovoid body, long cylindrical neck with deep lip, and long loop handle.

Note: This pitcher is one of the few known which were entirely formed in a mold for that purpose alone. The clear and colored flint glass pitchers were blown in the molds for flips or decanters and then shaped free-hand into pitcher form.

425- 490. BLOWN THREE-MOLD JAM DISH AND PLATE

Clear flint glass of superlative quality and crystal clarity. An important piece, being one of only two or three known specimens.

[See illustration]

325- 491. SUPERB BLOWN THREE-MOLD SUGAR BOWL AND COVER

Clear flint glass molded in a pattern of a band of vertical ribbing, one of diamond diapering, and a narrow band of diagonal ribbing to the left. Cover molded in the same pattern. Rare.

[See illustration]

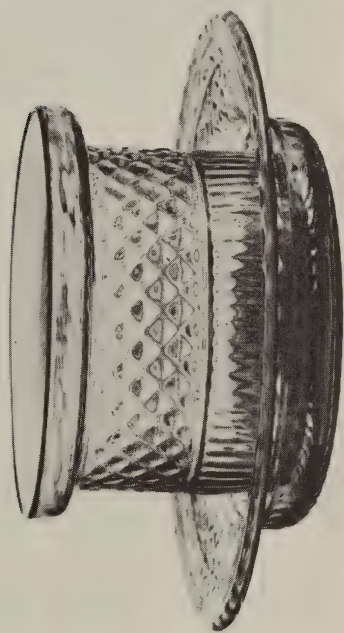
4- 492. DEEP AMBER GLASS NURSING BOTTLE

Of unusual elongated pear shape, with long cylindrical neck spreading slightly at the sheared mouth; crack.

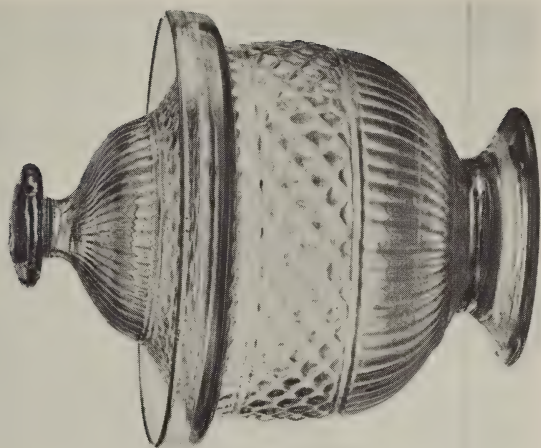
275 493. MIDWESTERN PITKIN TYPE FLASK

Of pale blue-aquamarine glass, in broad flattened ovoid form, molded in a pattern of broad vertical ribs and finer spiral ribs.

See note to Number 117 of this catalogue.



[NUMBER 490]



[NUMBER 491]

RARE JAM DISH AND SUGAR BOWL

Important Articles Seldom Found in Broken Three-Mold Glass

72¹⁴
494. MIDWESTERN PITKIN TYPE FLASK

Brilliant shaded olive-green glass, of flattened ovoid form molded in a pattern of broad vertical ribs and finer spiral ribs.

Pass
495. RARE 'OHIO STIEGEL' CHESTNUT-SHAPED FLASK

Brilliant glass in an extraordinary shade of yellow-green, with the pattern molded in expanded vertical ribbing.

See note to pitcher Number 126 of this catalogue.

17¹⁶
496. 'OHIO STIEGEL' AQUAMARINE GLASS PINT FLASK

Of slender chestnut shape, molded in a design of expanded vertical and spiral ribbing giving a diamond effect.

15¹⁷
497. DARK OLIVE-GREEN PINT FLASK

Midwestern Pitkin type; of ovoid form, tapering from a broad base to short shoulder, molded in a pattern of broad vertical and finer spiral ribbing.

17¹⁸
498. PITKIN TYPE HALF-PINT FLASK

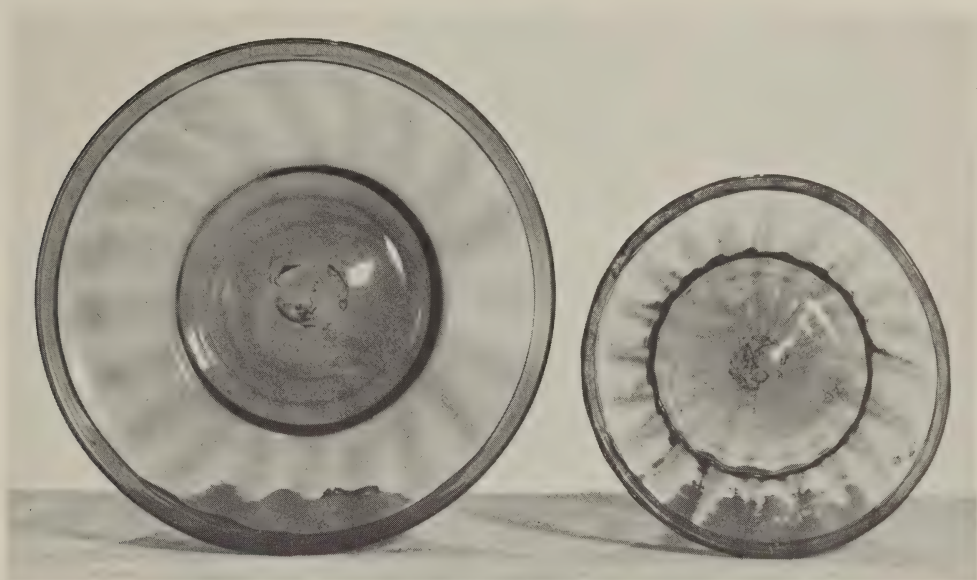
Beautiful shading in brilliant clear green glass; pattern of broad vertical and very fine spiral ribbing.

75¹⁹
499. RARE 'OHIO STIEGEL' FLASK

Pattern molded in an ogival design from sparkling rich amber glass shading from dark to light in the diamonds.

55²⁰
500. 'OHIO STIEGEL' CHESTNUT-SHAPED FLASK

Clear amber of rare olive tone, pattern-molded in a design of expanded vertical ribbing.



[NUMBER 501]

[NUMBER 502]

100- 501. 'OHIO STIEGEL' DEEP BOWL

Blown in pattern mold and expanded in a pattern of vertical ribbing. Clear golden amber, shading beautifully from light tone to dark in the ribs. Typical Ohio shape.

[See illustration]

110- 502. UNIQUE 'OHIO STIEGEL' DISH

Of light amethyst glass shading from light to darker tone in vertical ribs. Unique in color.

[See illustration]

503. MAGNIFICENT OHIO SUGAR BOWL AND COVER

1150- Brilliant light green glass, expanded diamond pattern. Large spherical bowl contracted at the top below the wide flaring turned-up rim and resting on a small applied scalloped basal rim—type of base or foot which has been found on only two other Ohio pieces. This is one of the most important examples of American glass and probably blown at the White Glass Works, Zanesville, Ohio.

[See illustration]

504. CLEAR GLASS SALT CELLAR

10- Characteristic Stiegel type ogee bowl in a pattern of expanded diamonds; applied scalloped foot.

Collection of Harold Pitman

505. TALL CLEAR GLASS FLIP

27- With tulip decoration above twelve deep panels about $4\frac{7}{8}$ inches in height. Extremely rare etched design like Number 125, Hunter's *Stiegel Glass*.

Collection of Harold Pitman

506. CLEAR GLASS STRAIGHT-SIDED FLIP

17- Blown in pattern of wide shallow flutes. Extremely rare, perhaps unique in this pattern.

Purchased from the Original Collection of Herbert Lawton

507. STIEGEL BRILLIANT SAPPHIRE BLUE SALT CELLAR

55- Long slightly ogee bowl in rare pattern of four small diamonds within a large diamond. One of only about ten salts known in this purely American pattern.

508. STIEGEL DAISY-IN-SQUARE PERFUME BOTTLE

330- In a gorgeous shade of brilliant reddish purple; an unusual shade, rarely found.

See note to Number 49 of this catalogue.



MAGNIFICENT OHIO SUGAR BOWL AND COVER

*One of the Most Important Examples of
American Glass and Probably Blown at the
White Glass Works, Zanesville*

[NUMBER 503]



[NUMBER 509]

509. STIEGEL CLEAR GLASS PANEL VASE

From the standpoint of rarity the clear panel vases are far more important than the blue and amethyst ones. Very few have been found which were blown of clear glass.

[See illustration]

510. STIEGEL SAPPHIRE BLUE SUGAR BOWL AND COVER

Pattern-molded in a design of expanded diamonds; of rare form, similar to a bowl formerly in the Hunter collection, now in the Metropolitan Museum of Art, New York.

[See illustration]

Illustration of Number 510 appears on page 28

BENNINGTON FLINT ENAMEL WARE
 IMPORTANT PITCHERS INCLUDING A
 MAGNIFICENT TUCKER & HULME EXAMPLE



[NUMBER 511]

511. UNIQUE HARRISON MEMORIAL PITCHER

Of hexagonal form in cream ware with underglaze black transfer-printed decoration. In each panel, a large portrait of William Henry Harrison with inscription *W. H. Harrison*, log cabin and legend *The Ohio Farmer*, above, and the American eagle, below. Printed in black under the glaze, on the bottom, the maker's flag mark bearing the name of the company, *A. M. Pottery Manufg Co. Jersey City*.

Note: There are few known specimens of this historical pitcher and this is the only one, to the knowledge of the writer, which has the transfer decoration on all six sides. They are commonly supposed to have been made during the bitter 1840 campaign of *Tippicanoe and Tyler Too* against Martin van Buren, the New York aristocrat. To the writer it seems much more likely that a few were made at the time of Harrison's death, less than a month after his induction into the Presidency.

[See illustration]

512. FINE SALT GLAZE CREAM-COLORED PITCHER

Molded with relief decoration of a hunting scene after the Ridgway style. Marked on the bottom *Henderson's Flint Stoneware Manufactory Jersey City*, a mark unrecorded by either Barber or Spargo. A rare example of fine American earthenware following the English tradition in design.

513. RARE WHITE PORCELAIN PITCHER

Molded in ribbed pattern with leaf design. Probably a product of the Southern Porcelain Co., Kaolin, S. C. Firing crack.

514. HISTORICAL WHITE WARE PITCHER

With relief design—on one side, a scene depicting E. E. Brownell killing J. W. Jackson following his assassination of Colonel Ellsworth, who is represented lying prone, the names of the principals being impressed as follows: *E. E. Brownell, J. W. Jackson The Traitor, and Col. Ellsworth*; on the reverse of the pitcher, the inscription *Union and the Constitution*, above a design composed of stacked muskets and flag and an eagle with a serpent in its beak, an uprooted tree with the Confederate flag in its talons. On the bottom is marked in an oval *M. A. P. Trenton N. J.* The pitcher was designed by Josiah Jones, a noted modeler of the period and made in the pottery of Millington, Astbury & Poulson to commemorate the shooting of Colonel E. E. Ellsworth at Alexandria, Va., at the outbreak of the Civil War. Cracked.

515. RARE ANGLO-AMERICAN HISTORICAL PITCHER

The decoration is in purple lustre and transfer prints. On one side, is a spray of fruit and flowers, above a vigorous spread American eagle with arrows and a flag in its talons, perched on a wreath of laurel and ribbon on which are inscribed *North Carolina, Virginia, Maryland, New Jersey, Boston, Kentucky, and South Carolina*; at the top centre is an oval with *New York* above the inscription *Peace Plenty and Independence*; at the sides are allegorical figures of Peace and Plenty. On the other side is the American flag above an elaborate cartouche with the inscription *Success to the United States of America, E. Pluribus Unum*; a fierce American eagle at one side of the cartouche and an Indian at the other. A chip on the lip has been so skillfully restored as to be hardly discernable.

[See illustration]



RARE ANGLO-AMERICAN HISTORICAL PITCHER

[NUMBER 515]

516. MAGNIFICENT TUCKER & HULME PORCELAIN PITCHER

175- A presentation piece. The neck is decorated in gold and blue with an elaborated scroll motif; the body with a relief decoration of a fox hunt; inscribed on the front in gold *F. T. Lathrop* 1828. Signed in red on the bottom *Tucker & Hulme China Manufacturers Philadelphia* 1828. Slight crack on shoulder and handle. One of the rarest and most important pieces of American porcelain manufacture.

[See frontispiece of catalogue]

517. 'DEPARTED SPIRITS' BOOK BOTTLE

5- Bennington flint enamel of exceptionally fine coloring; letter s below the inscription *Departed Spirits* on the back of the book; pages indicated by fine ribbing. Glaze crack.

518. BENNINGTON FLINT ENAMEL FOOT WARMER

275- Brilliant glaze with specking of orange and green in brown. Bottle of semicircular wedge shape, the front slanting from base to top with two depressions for the feet; the back fluted and ornamented at top with raised scrolls; short neck.

519. BENNINGTON TOBY TOBACCO JAR

10- Brilliant Rockingham glaze; 1849 mark on base; small chip.

520. BENNINGTON FLINT ENAMEL PIE PLATE

75- With 1849 mark. These pie plates made by the United States Pottery Company were seldom marked.

521. BENNINGTON TOBY WITH GRAPEVINE HANDLE

8- Rockingham glaze of light browns and cream; slight restoration.

[See illustration]

522. DUKE OF WELLINGTON TOBY

10- Rockingham glaze. This type, of which few were made, was designed by Daniel Greatbach. Lip skillfully mended, crack in base.

[See illustration]

523. BENNINGTON OCTAGONAL COFFEE POT

75- Fine example of the flint enamel ware; 1849 mark impressed in base; base crack.

[See illustration]



[523]

[522]

[524]

[521]

[525]

524. BENNINGTON OCTAGONAL WASH BOWL AND PITCHER

Flint enamel exceptionally beautiful in markings of rich brown, deep red, blue, green, and cream. 1849 mark impressed on the base.

[See illustration]

525. RARE BENNINGTON 'PAUL AND VIRGINIA' PITCHER

Red earthenware molded in 'Paul and Virginia' design and covered with a heavy chocolate brown slip. On the bottom the 'U A P' ribbon mark. Only a few pieces of this United States Pottery red ware are known today.

[See illustration]

526. BENNINGTON WHITE PORCELAIN PAPERWEIGHT

In form of a small pert poodle lying on a large cushion. Rare.

527. BENNINGTON DOG PAPERWEIGHT

Poodle lying on heavy rectangular base; rich Rockingham glaze. 1849 mark on the bottom.

528. 'DARK LUSTRE' HEXAGONAL LARGE PITCHER

With delicate flower and leaf motive in low relief on each side; iridescent dark brown glaze with cream along the edges and highlighting design. On the bottom, impressed mark *Norton & Fenton Bennington Vt.* forming a circle. Rare.

529. BENNINGTON FLINT ENAMEL PITCHER

Of extremely rich coloring; molded in a pattern of alternate wide and narrow ribs.

530. BENNINGTON FLINT ENAMEL CREAMER

Molded in ribbed pattern; 1849 mark on base. Size rare with mark.

531. BENNINGTON OCTAGONAL PITCHER

Flint enamel with mottling of cream and olive-brown enriched at the edges of the sides with streakings of brilliant light red-browns and vivid greens.

Illustration of Numbers 524 and 525 appear on the preceding page



[NUMBER 532]

532. IMPORTANT BENNINGTON COW WITH FLOWER HOLDER

175- Designed and modeled by Daniel Greatbach; exceedingly rare, as an article of Bennington pottery, for its proof condition and for its rare coloring of brilliant rich dark browns and yellow on a cream ground.

[See illustration]



[NUMBER 533]

60- 533. BENNINGTON DOE WITH FLOWER HOLDER

Flint enamel glaze of fine coloring. Modeled by Daniel Greatbach; 1849 mark on base. Besides being an extremely rare piece this one is further remarkable for having its original ears.

[See illustration]



[NUMBER 534]

90- 534. BENNINGTON STAG WITH FLOWER HOLDER

Flint enamel glaze of rare coloring, predominately soft greens with spots of orange. The restored horns were made for the present owner and modeled from local clay by William Leake, an old employee of the United States Pottery Co.; the ears also are restored. 1849 mark on base. This rare piece represents one of the best designs by the famous Daniel Greatbach.

[See illustration]

535. BENNINGTON FLINT ENAMEL BOOK BOTTLE

Rich brown glaze with yellow and cream markings. Pages indicated by fine ribbing.

536. BENNINGTON FLINT ENAMEL CREAM PITCHER

Of octagonal ribbed form with fine coloring of rich browns with blue-greens and red-browns along ribs; small glaze crack.

537. PAIR BENNINGTON TUBULAR CANDLESTICKS

Flint enamel. Made at the United States Pottery.

538. UNIQUE BENNINGTON STAG

Made in the mold for the stag flower holder like number 534 of this catalogue but without the flower holder; rare coloring in flint enamel, gray-green, and cream mottling with splashes of orange and yellow and a bit of purplish-brown. Horns broken. An extremely important item.

539. BENNINGTON ROCKINGHAM INHALER

Light tan and brown coloring; circular foot above which is a small tube, the body line following a slender S curve, flat rim extending inward to small set-in cover. Short inhaling tube in cover.

540. PAIR BENNINGTON 'TULIP' VASES

Flint enamel, beautifully marked in browns, blue-greens, and cream. Similar to those shown in Spargo's *'Potters and Potteries of Bennington'*, Plate XXV.

541. RARE BENNINGTON PARIAN POODLE

With a basket of fruit in its mouth; design and mold attributed to John Harrison, though not used until after his return to England.

[See illustration on cover of this catalogue]

542. BENNINGTON COW CREAMER

Modeled by Daniel Greatbach; cow standing on a hollow oval base; unusual coloring of greenish brown, tan and cream. This creamer is especially noteworthy because of its coloring and due to the cow's having its original horns.

543. ROCKINGHAM COW CREAMER

The same type as the Bennington creamer, preceding, but a smaller model with prominent ribs and upright horns.

75- 544. BENNINGTON COVERED BUTTER DISH

With fine colored flint enamel. 1849 mark impressed on the base; shallow fourteen-sided bowl with high domed cover.

30- 545. BENNINGTON COACHMAN BAR BOTTLE

Modeled by Daniel Greatbach. Type erroneously called Monk, although the costume is that of a coachman. 1849 mark on the base.

17- 546. BENNINGTON ROCKINGHAM BOOK BOTTLE

Of the rare large size; richly colored.

✓ 547. 'BENJAMIN FRANKLIN' TOBY

With boot handle; Bennington Rockingham; mended.

15- 548. BENNINGTON 'COACHMAN' BAR BOTTLE

Brilliant tan and cream Rockingham; 1849 mark on the base; glaze crack on one side.

75- 549. BENNINGTON HANDLED BEAN POT

Rockingham; ovoid body with long handle and set-in slightly domed cover; mended.

Collection of Jacob Paxson Temple

10- 550. BENNINGTON ROCKINGHAM PICTURE FRAME

With rich dark brown and cream mottling and molded with a rare elaborate design in relief; mended.

[END OF SALE]

\$ 10.409-

Grand Total \$18.110-

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